章太郎のファンタジーワールドジュン／石森章太郎
初出●虫プロ商事「COM」1968年10月号～1969年2月号
章太郎のファンタジーワールド in the WORLD／石森章太郎
初出●虫プロ商事「COM」1967年2月号、3月号、5月号、7月号、1968年8月号
FANTASY WORLD JUN「はじめての…」／石森章太郎
初出●集英社「プレイボーイCUSTOM」1969年10月号
想い出のジュン／石森章太郎
初出●虫プロ商事「COM」1971年10月号
ジュンの伝説／石森章太郎
初出●朝日ソノラマ「章太郎のファンタジーワールドジュン」1975年3月28日
ジュンその他の旅／石森章太郎
初出●JTB出版「るるぶ」1976年4月号～1977年3月号
ファンタジー・ワールドジュン 雪の女は愛で死ぬ／石ノ森章太郎
初出●ショウプロジェクト「石ノ森萬画館」1997年4月5日

石ノ森章太郎萬画大全集
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章太郎のファンタジーワールドジュン2

石森章太郎 JUN ISHIMORI SHOTARO

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ILLUSTRATION / ISHInoMORI SHOTARO, NAGANO TSUYOSHI
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PRINT / KOSAIDO PRINTING CO., LTD.

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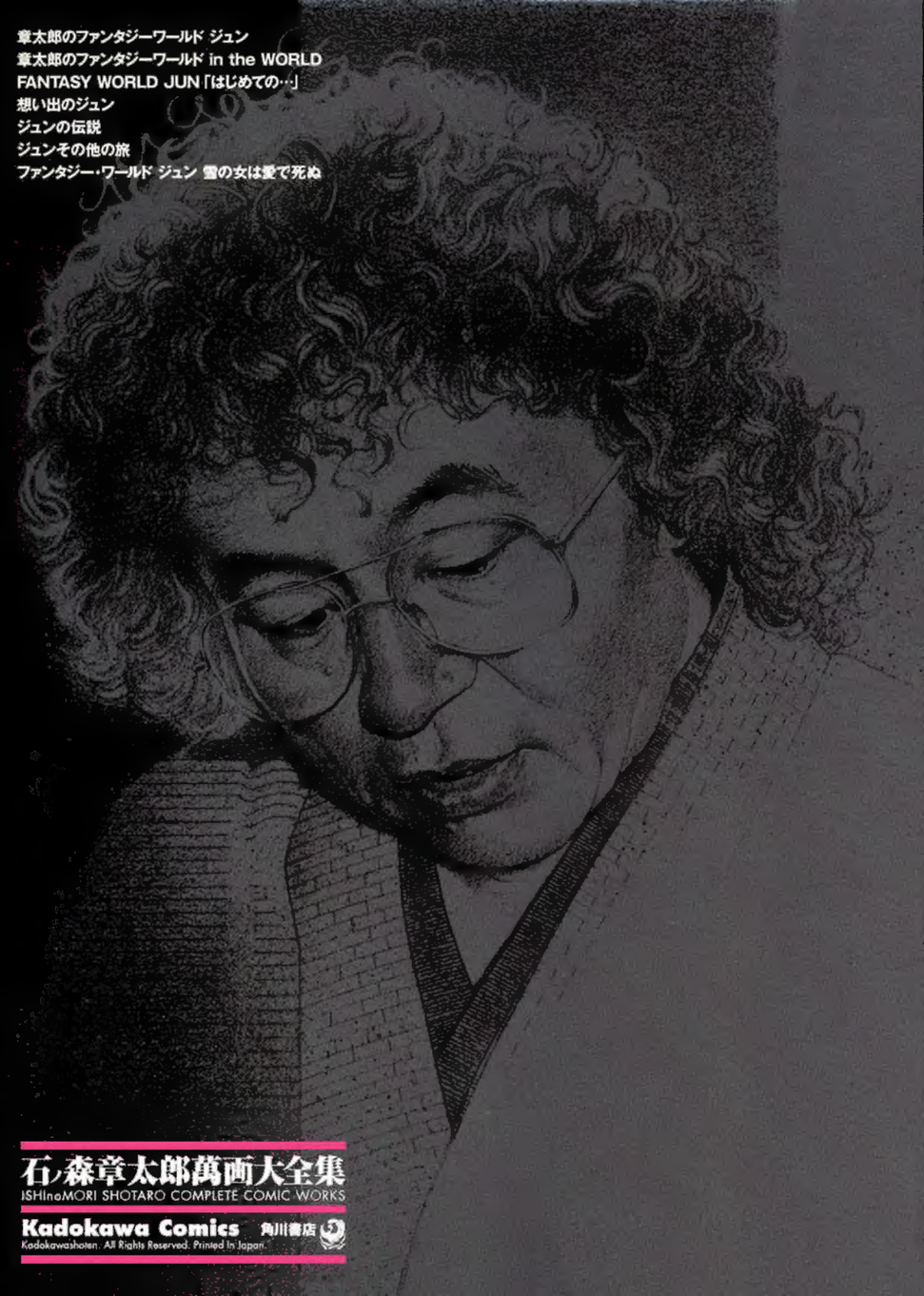
章太郎のファンタジーワールド in the WORLD
FANTASY WORLD JUN「はじめての…」
想い出のジュン
ジュンの伝説
ジュンその他の旅
ファンタジー・ワールド ジュン 雪の女は愛で死ぬ



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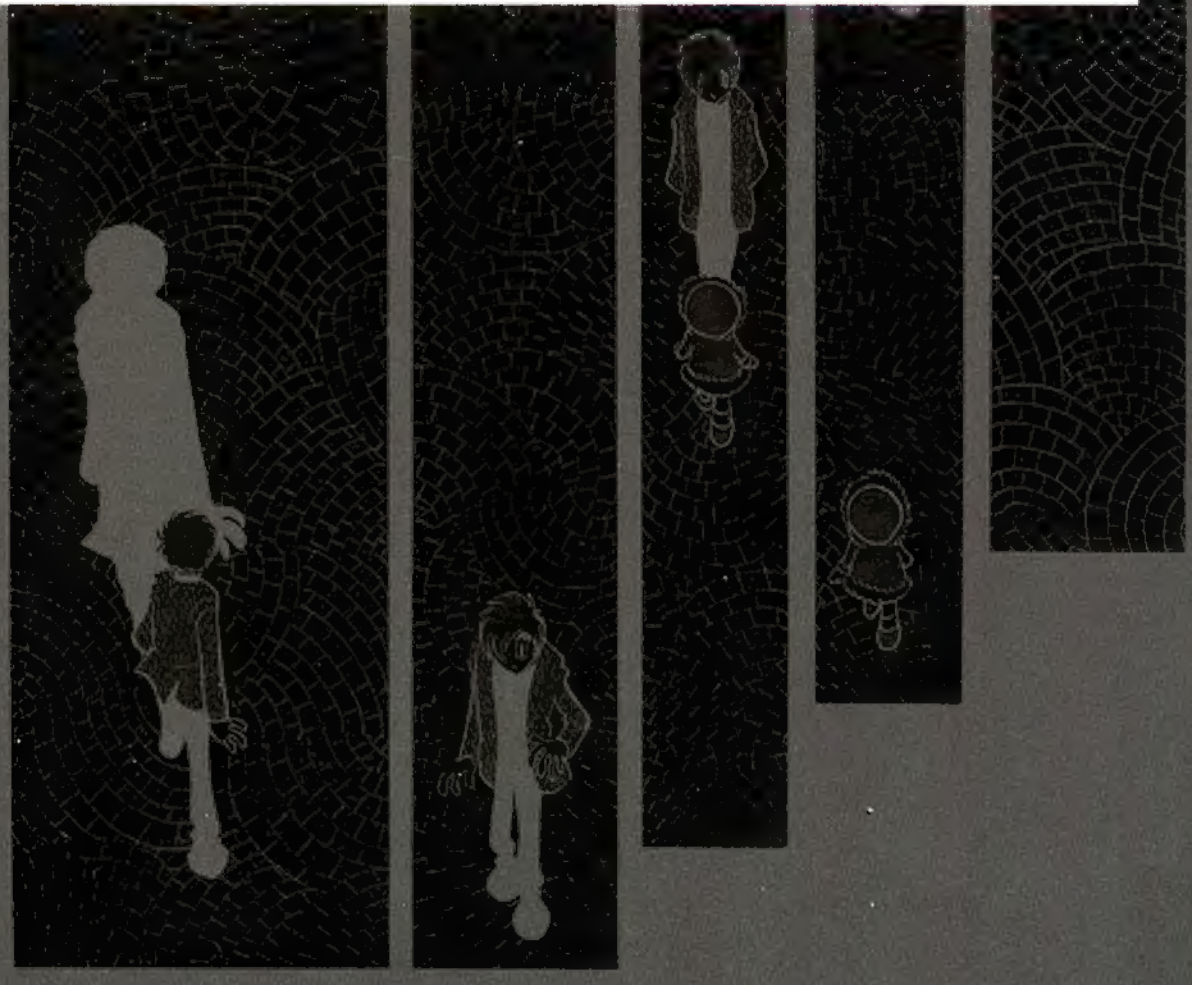

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章太郎のファンタジーワールドジュン2……目次

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- The Mysterious Iron Bear.....005
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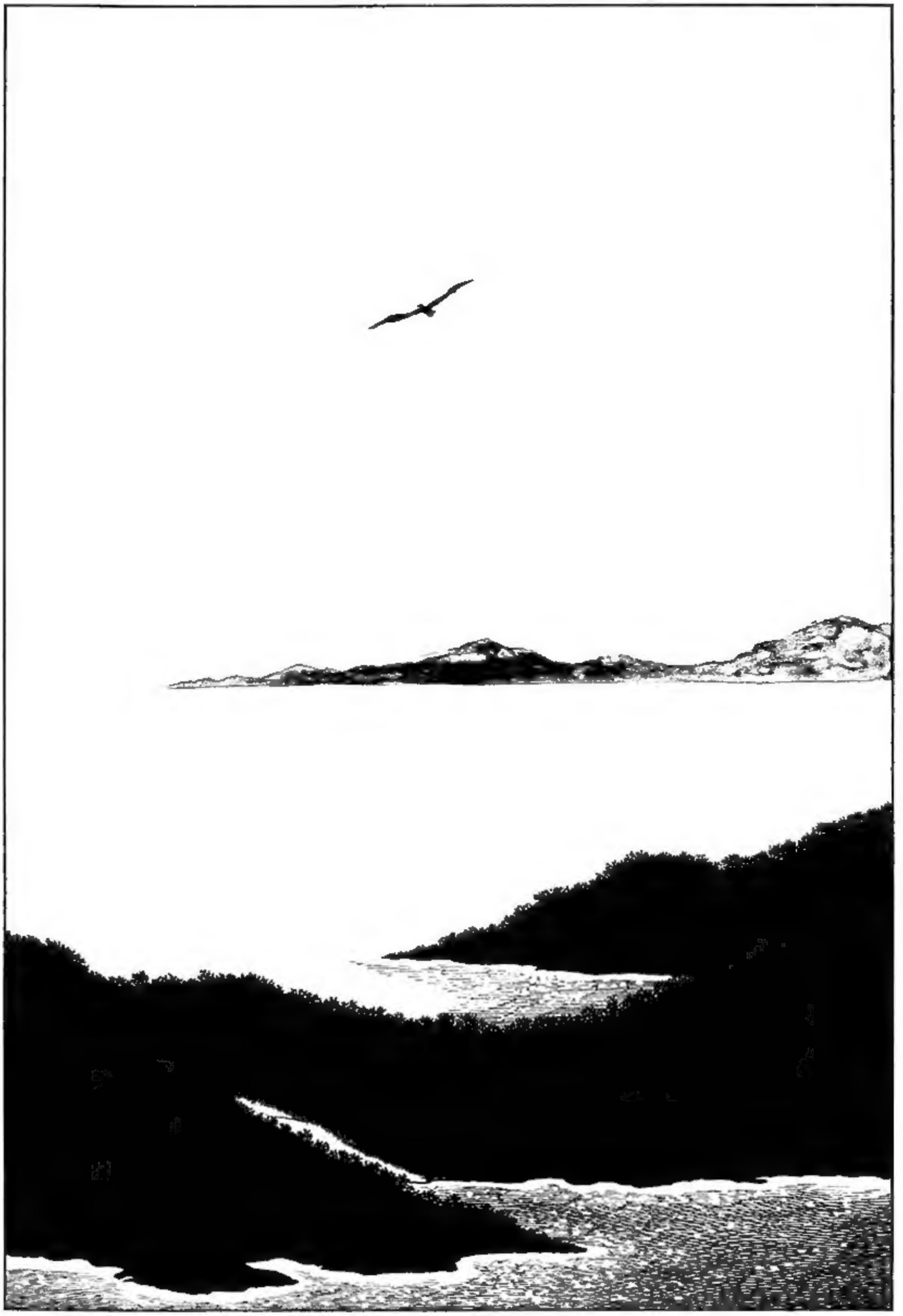
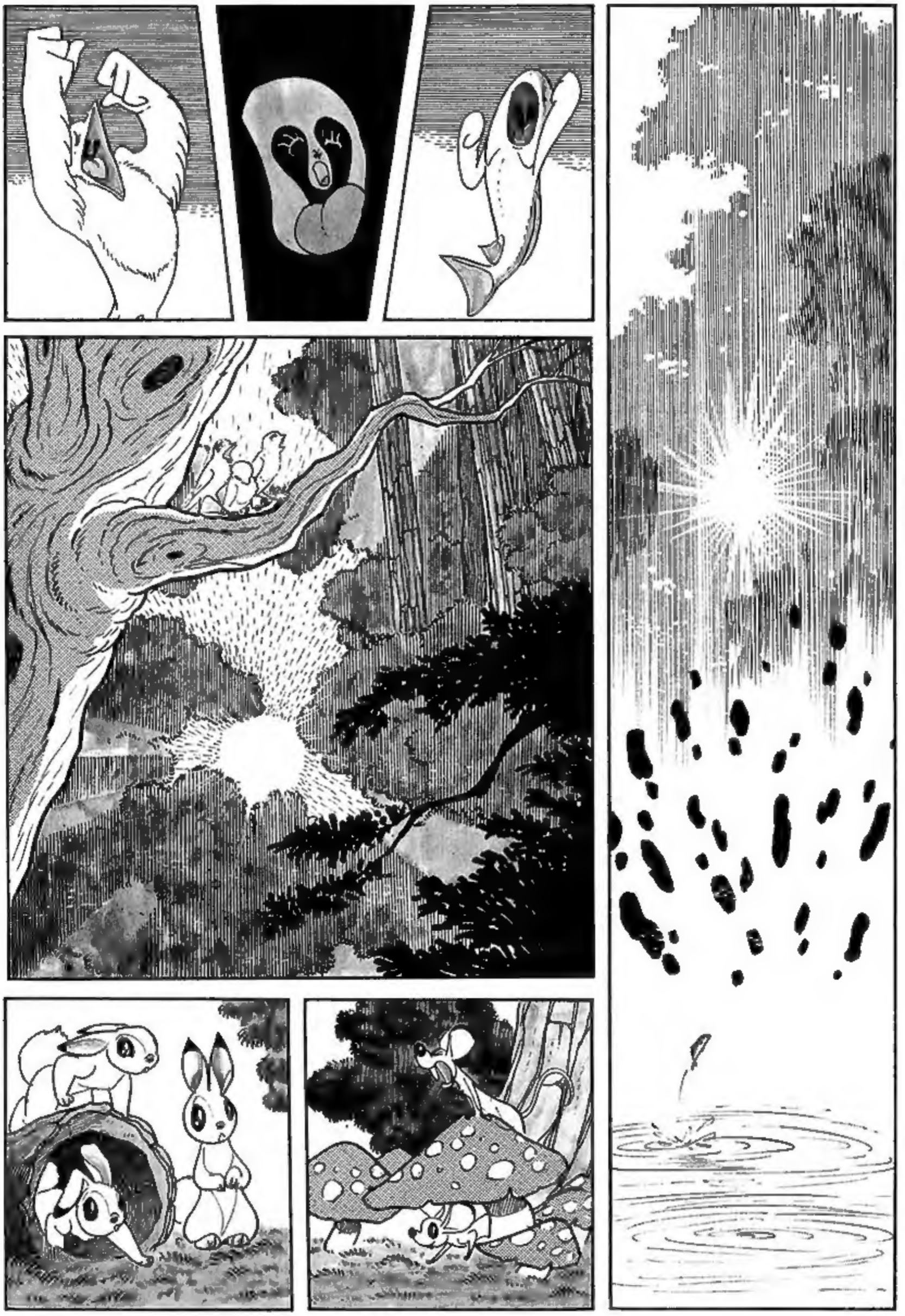
Shotaro's Fantasy World JUN

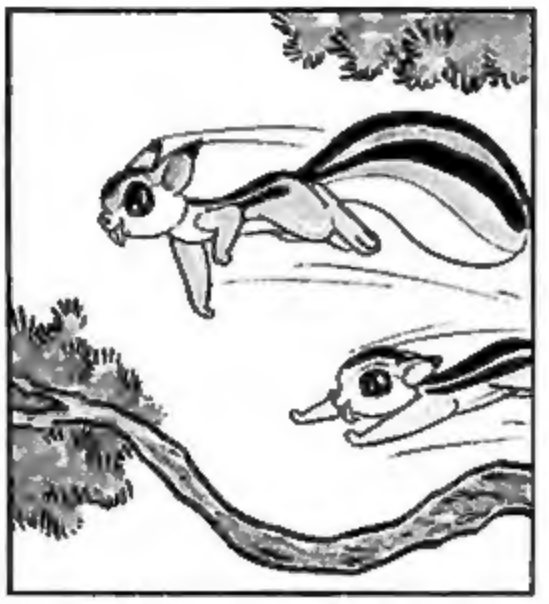
Valuable - Discovery of a missing page.

Originally, this page should be the last page of "May Association Of Ideas" (compiled in Jun v01). However, since it wasn't used for whatever reason at the time of its magazine appearance, it's become a missing page. Since it was discovered after the work on Jun v01 was finished, we present it here. It's a first time for Japan and we'd absolutely like that you read it with the Jun v01 you have.



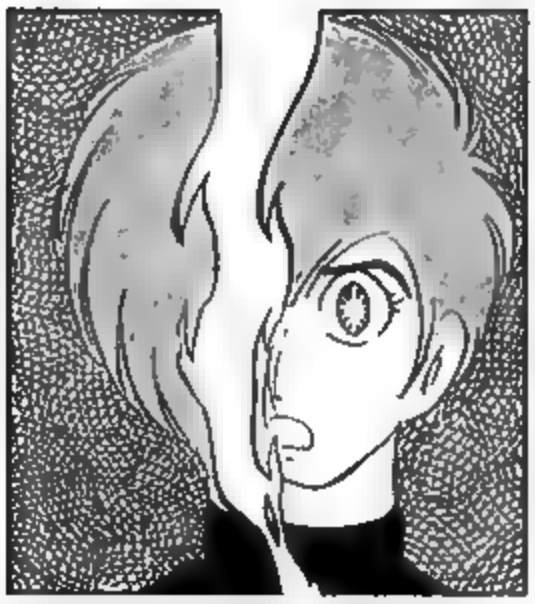
"MAY ASSOCIATION OF IDEAS" END

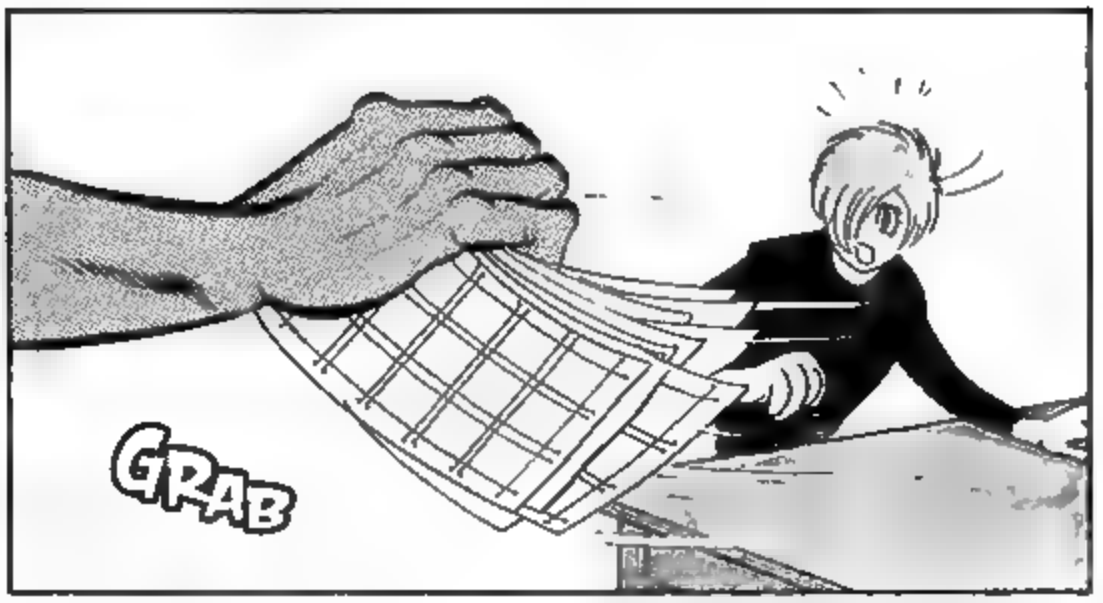




RUSTLING

(HJ)




GRAB

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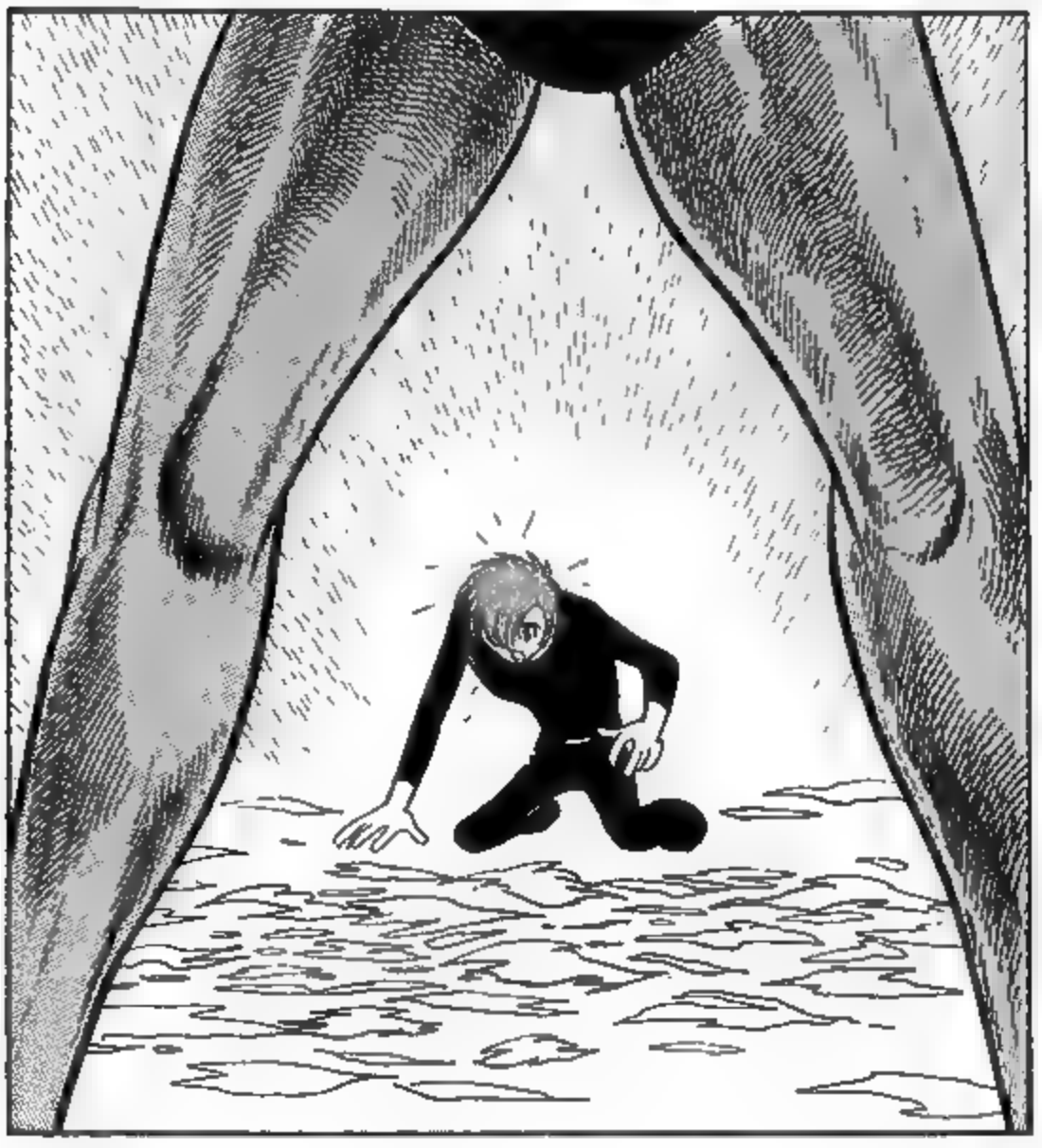

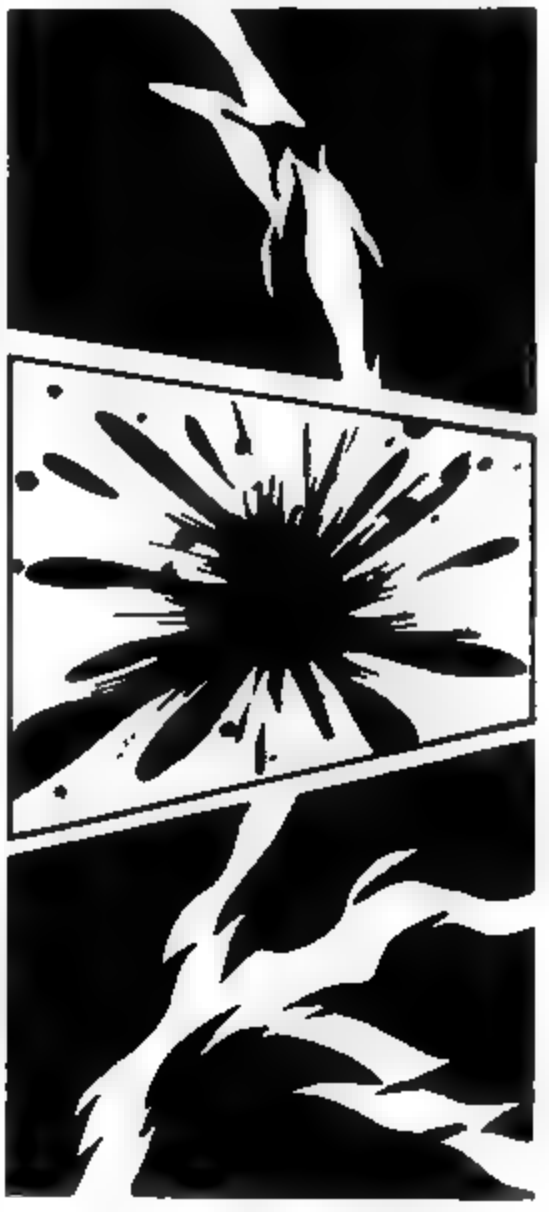

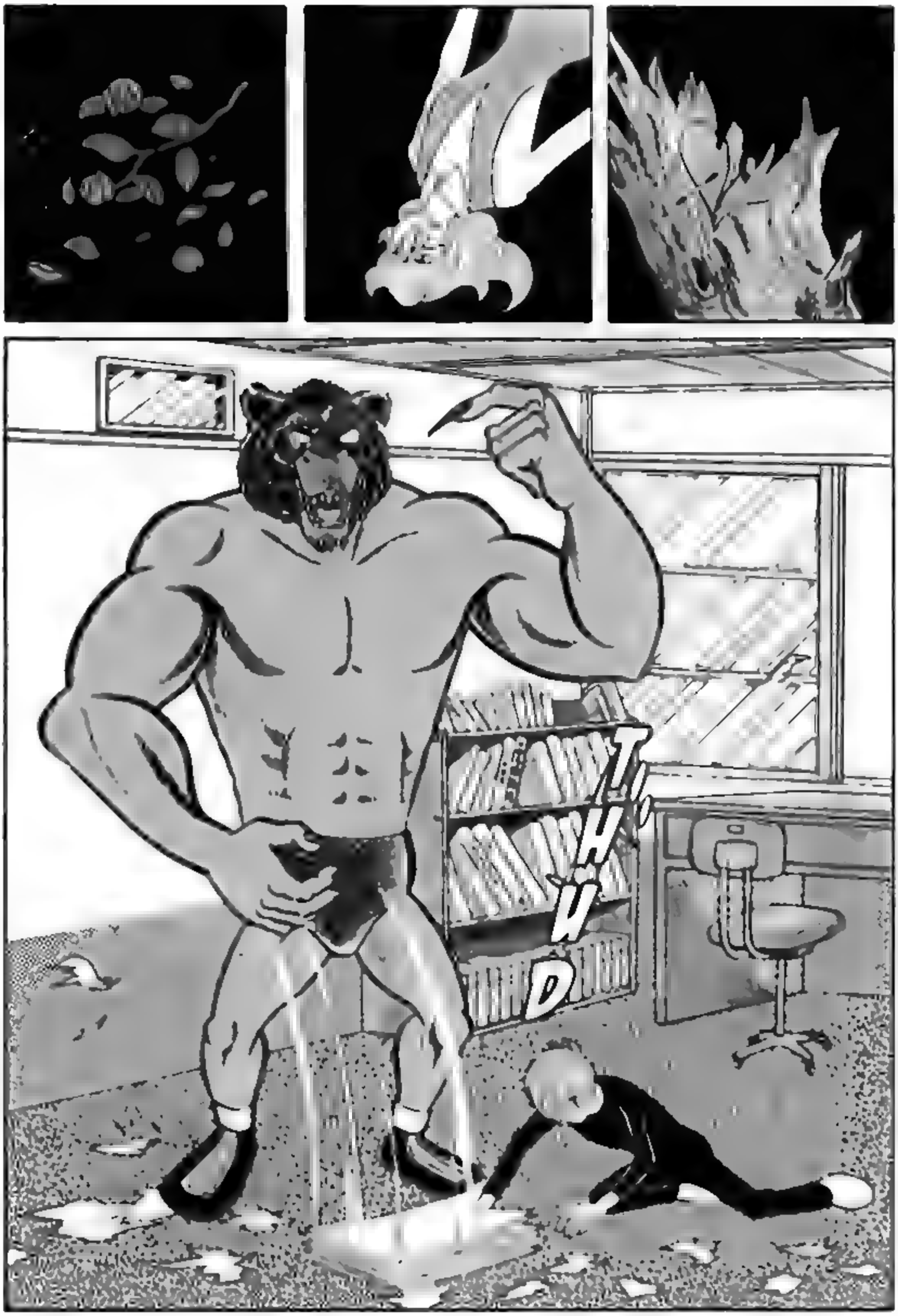
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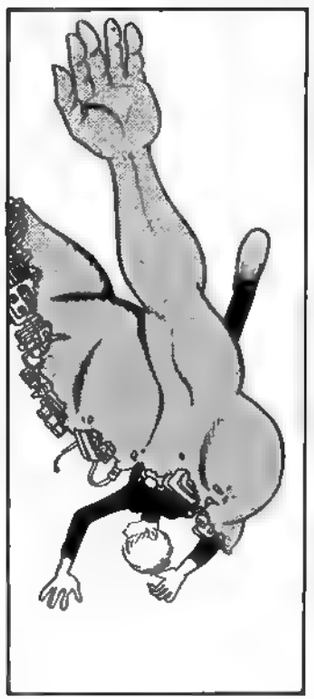
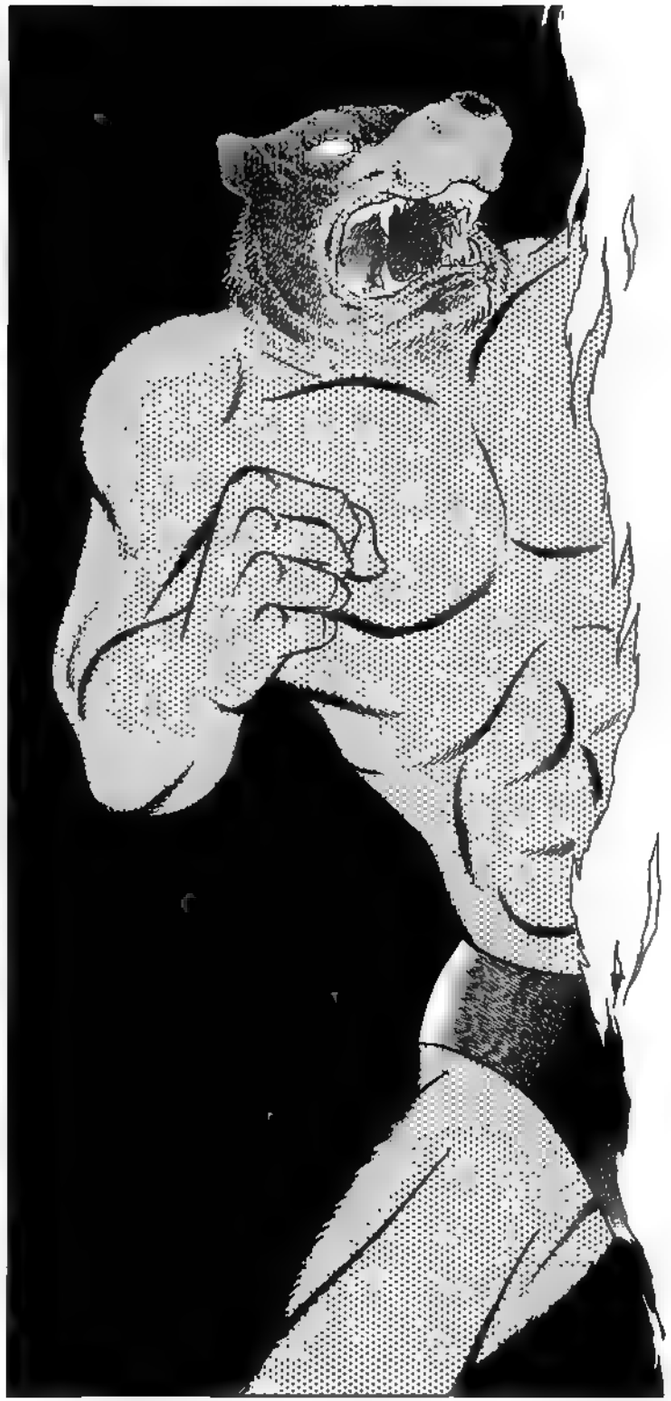
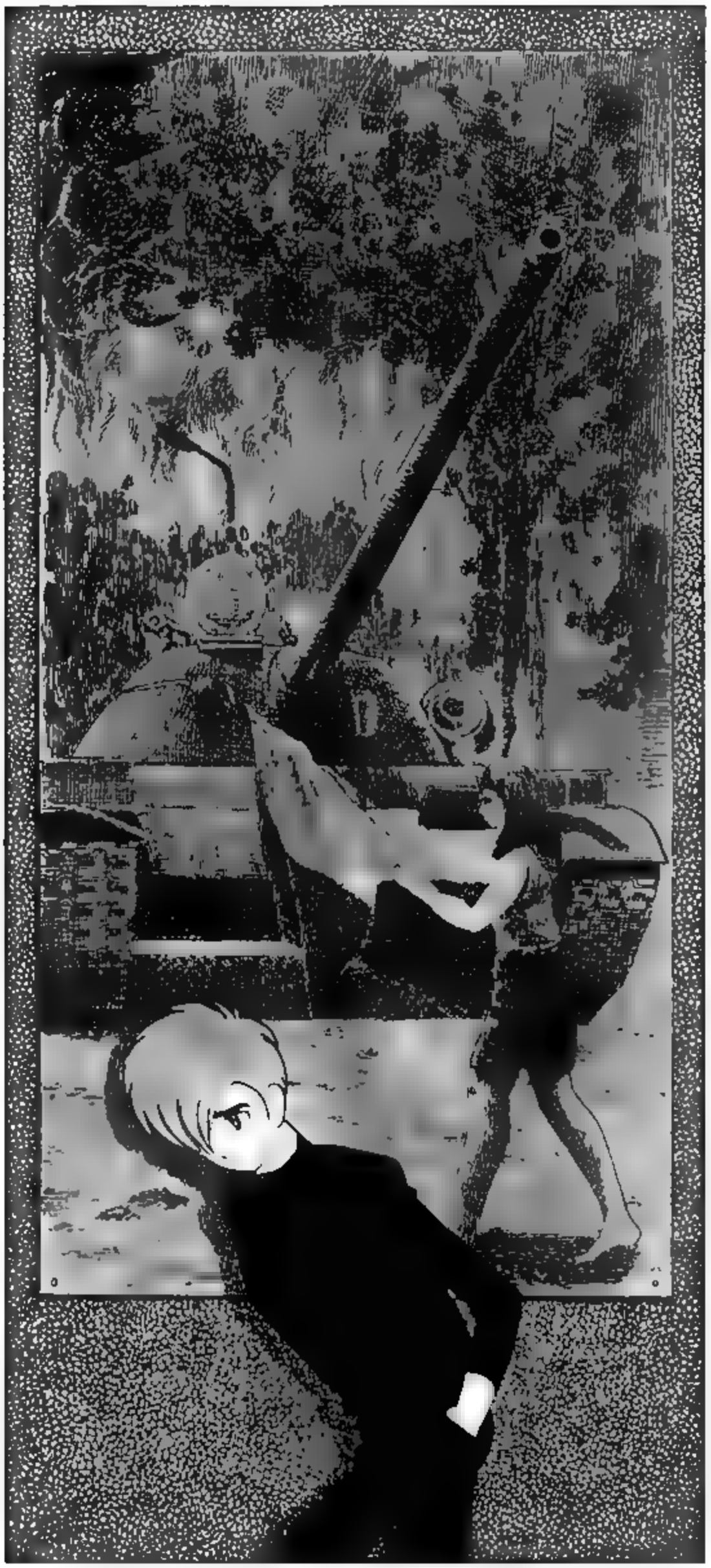
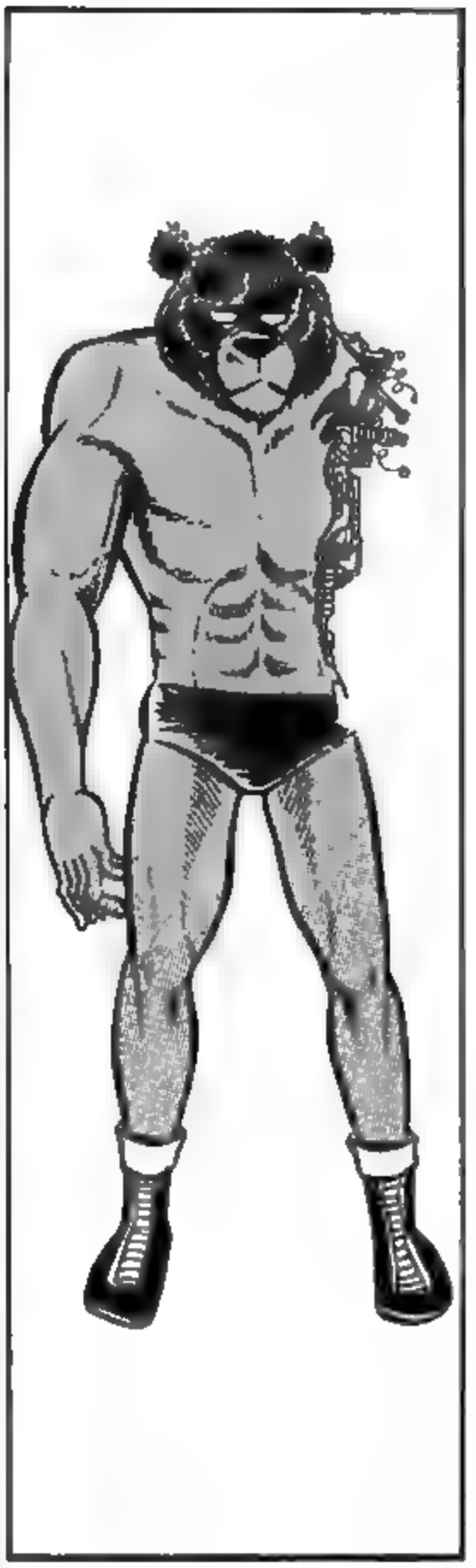
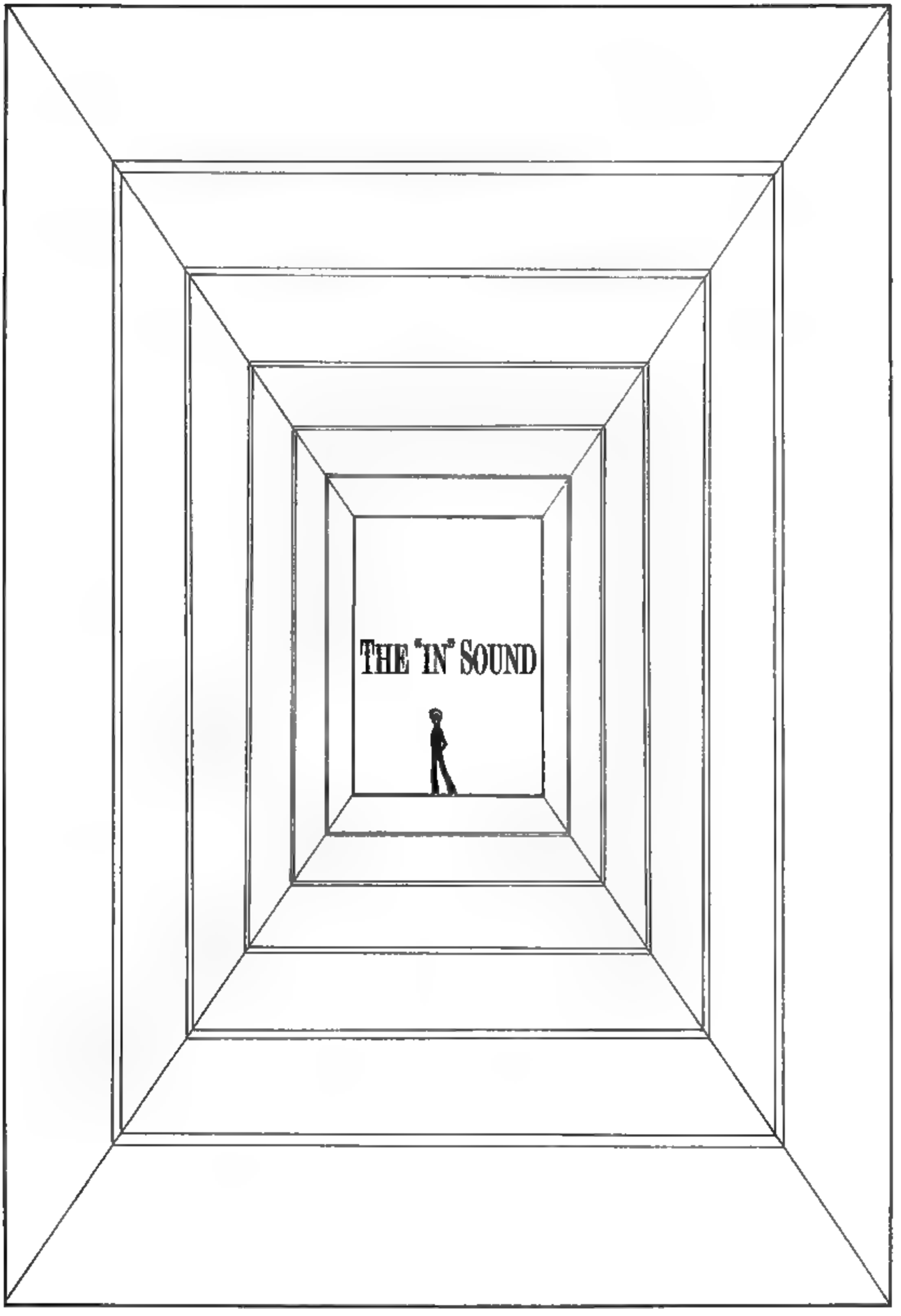


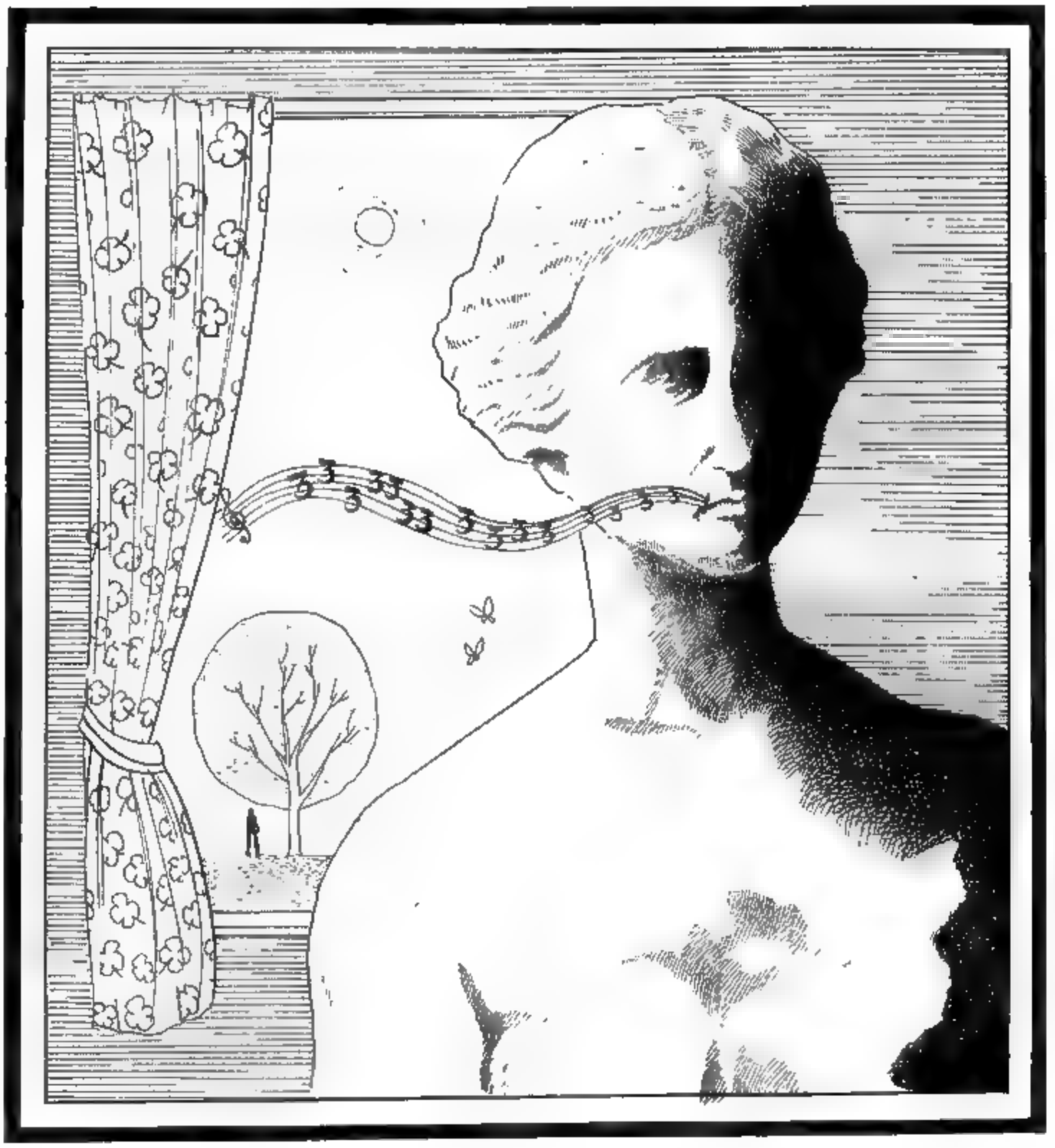






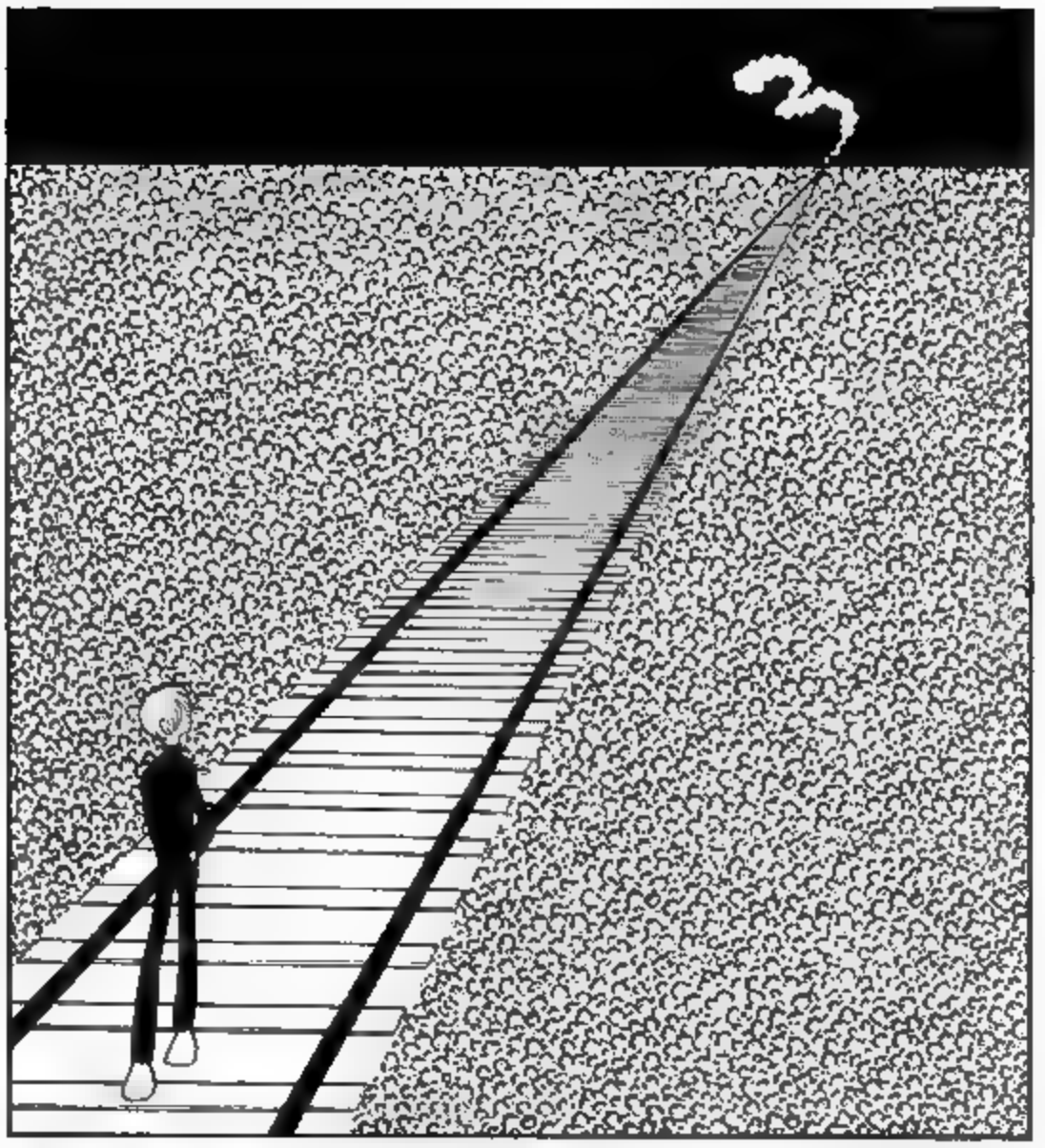
THE MYSTERIOUS IRON BEAR

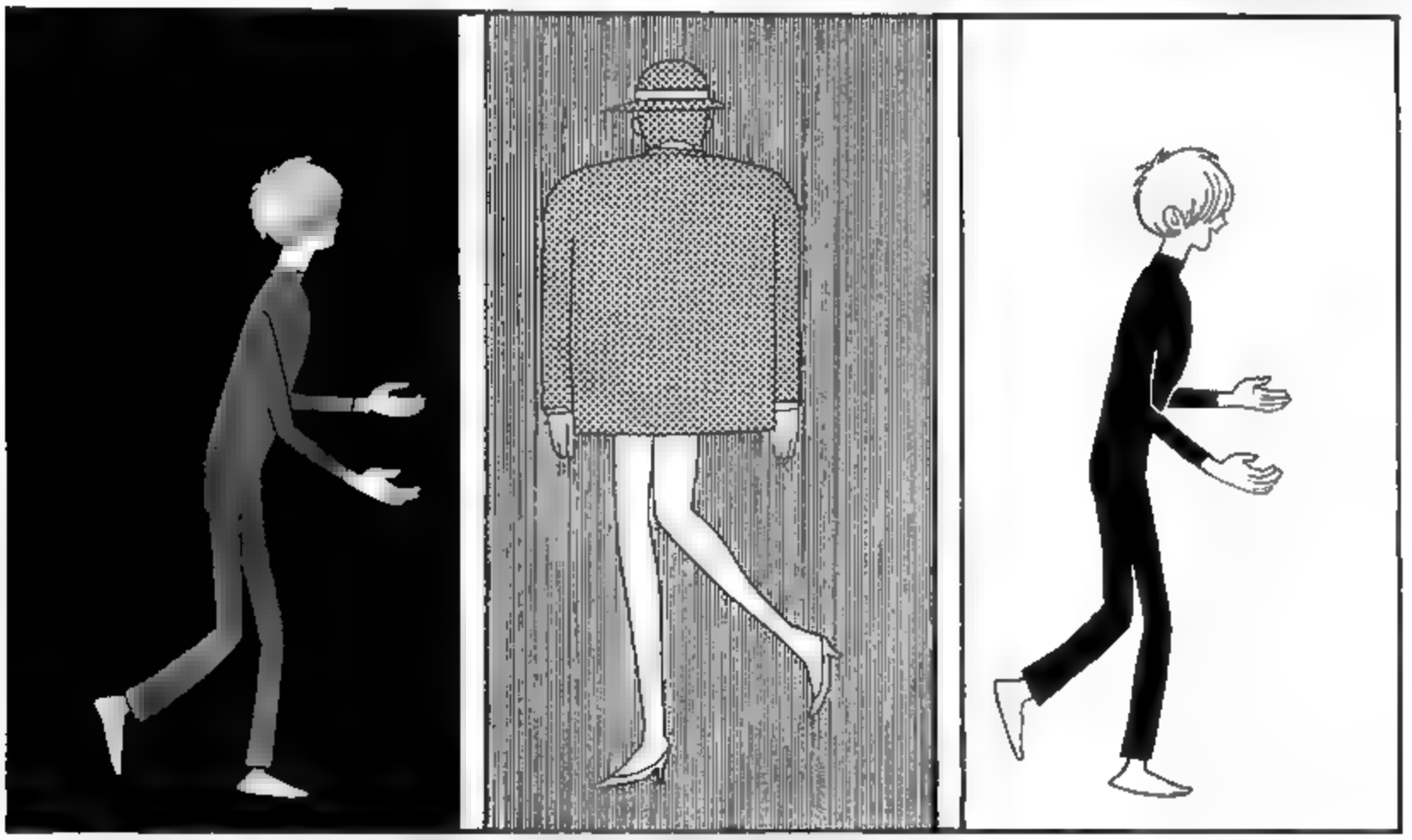

THE "IN" SOUND



"SHE" SAID SHE'D COME AT 3 P.M.

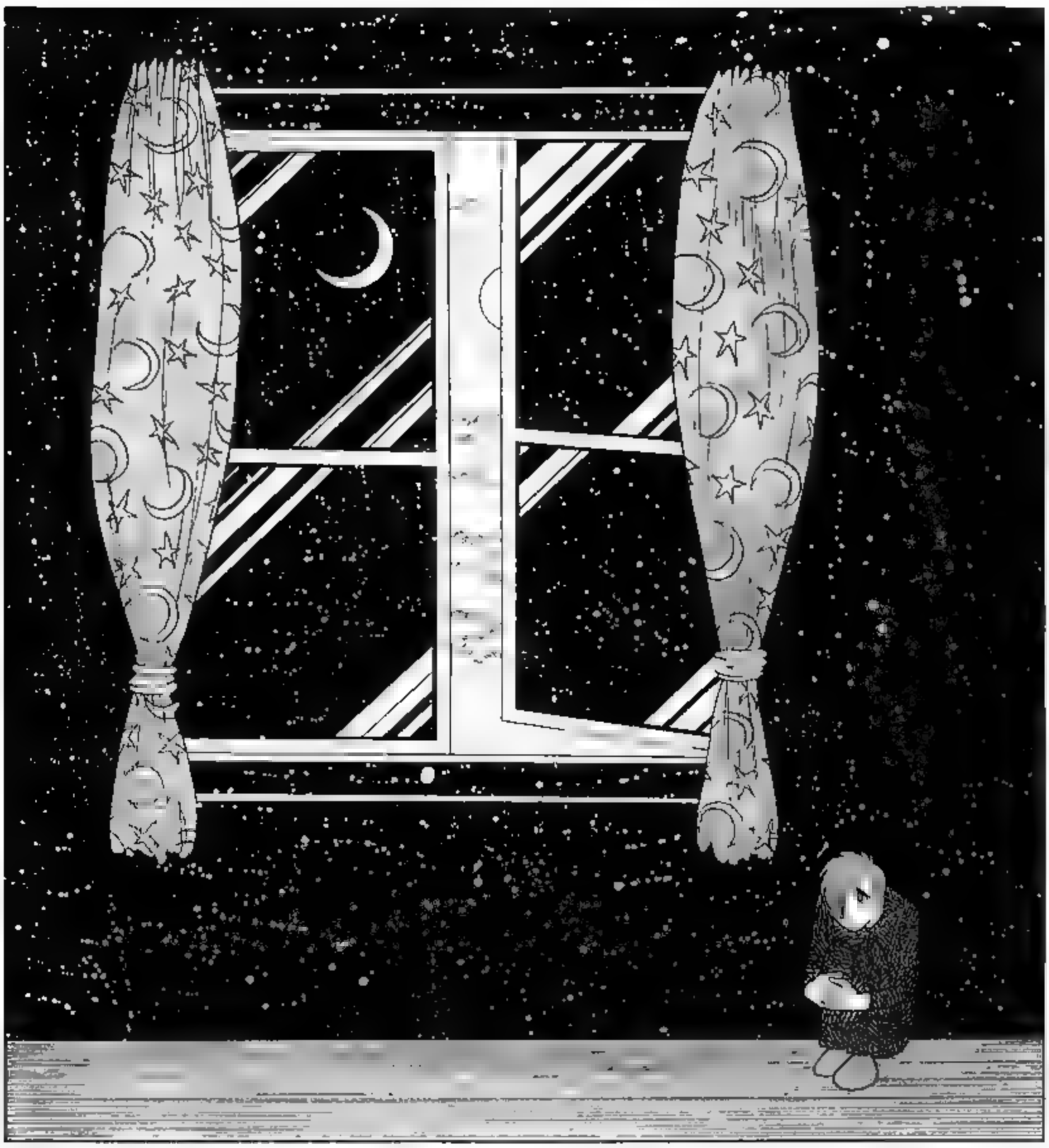
BUT STILL.....
SHE'S NOT HERE YET.





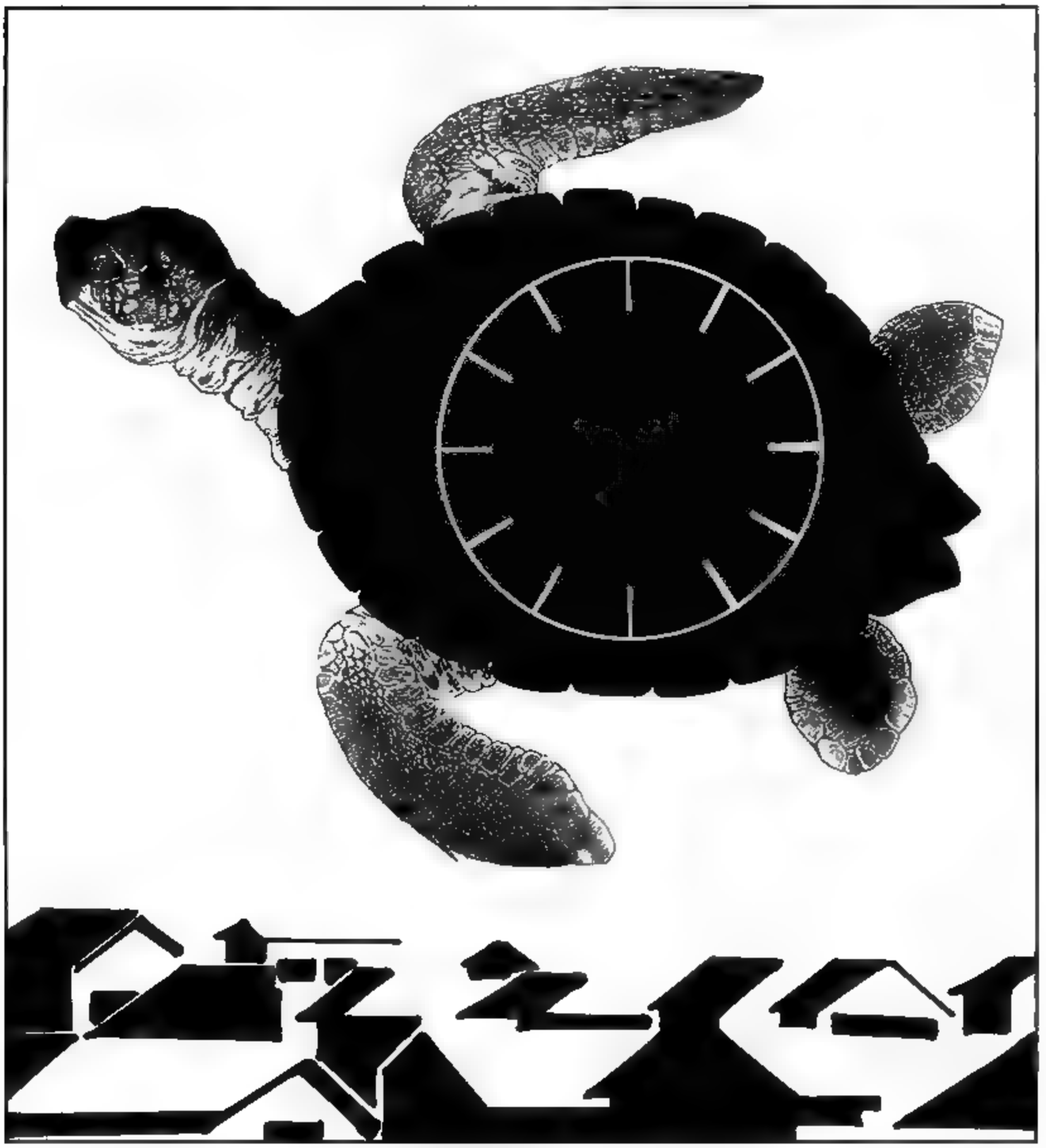
I HEAR FOOTSTEPS...! BUT THOSE ARE FROM A COMPLETE STRANGER.

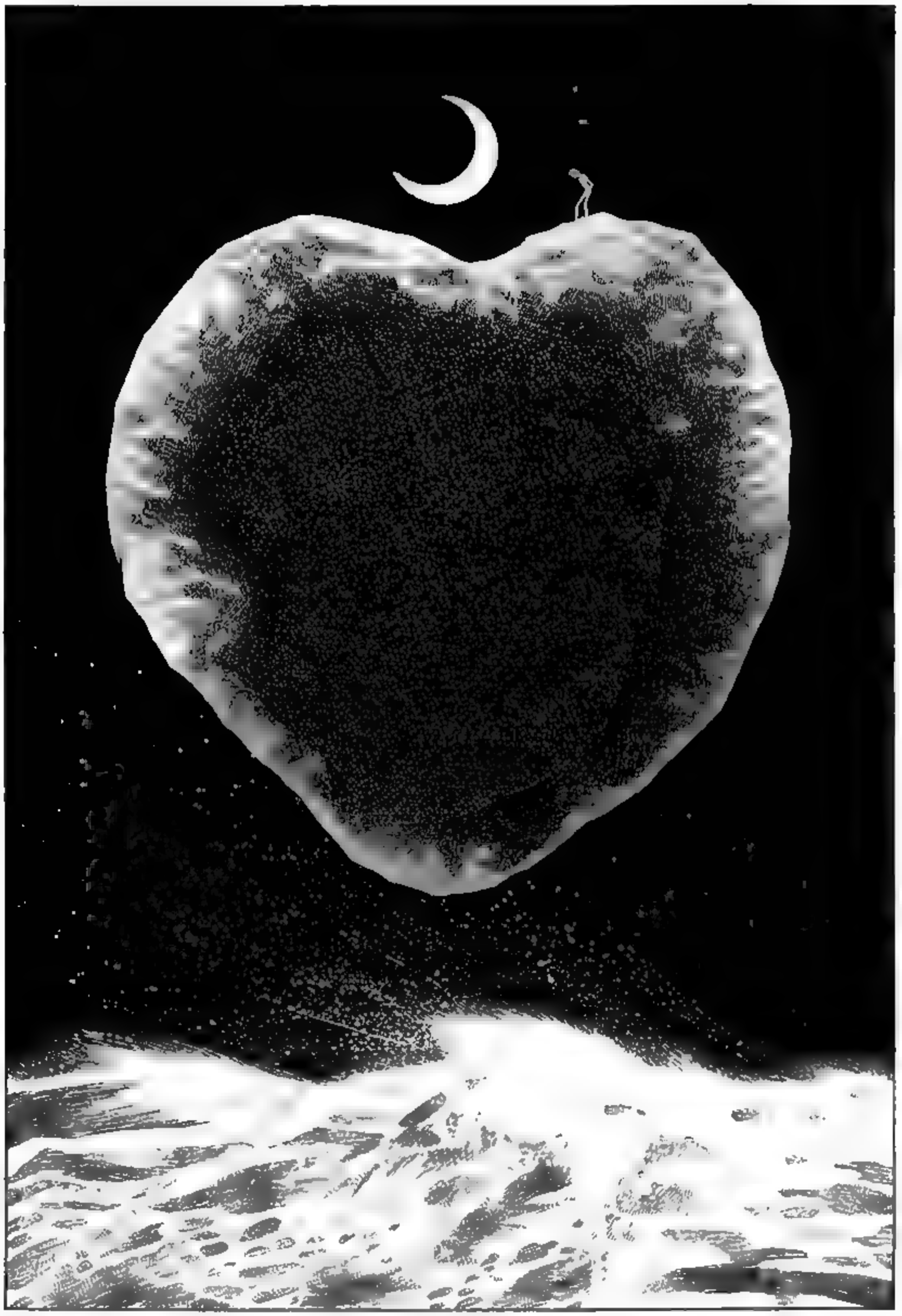
IN THE ROOM, THE EVENING
DARKNESS CREEPS IN.

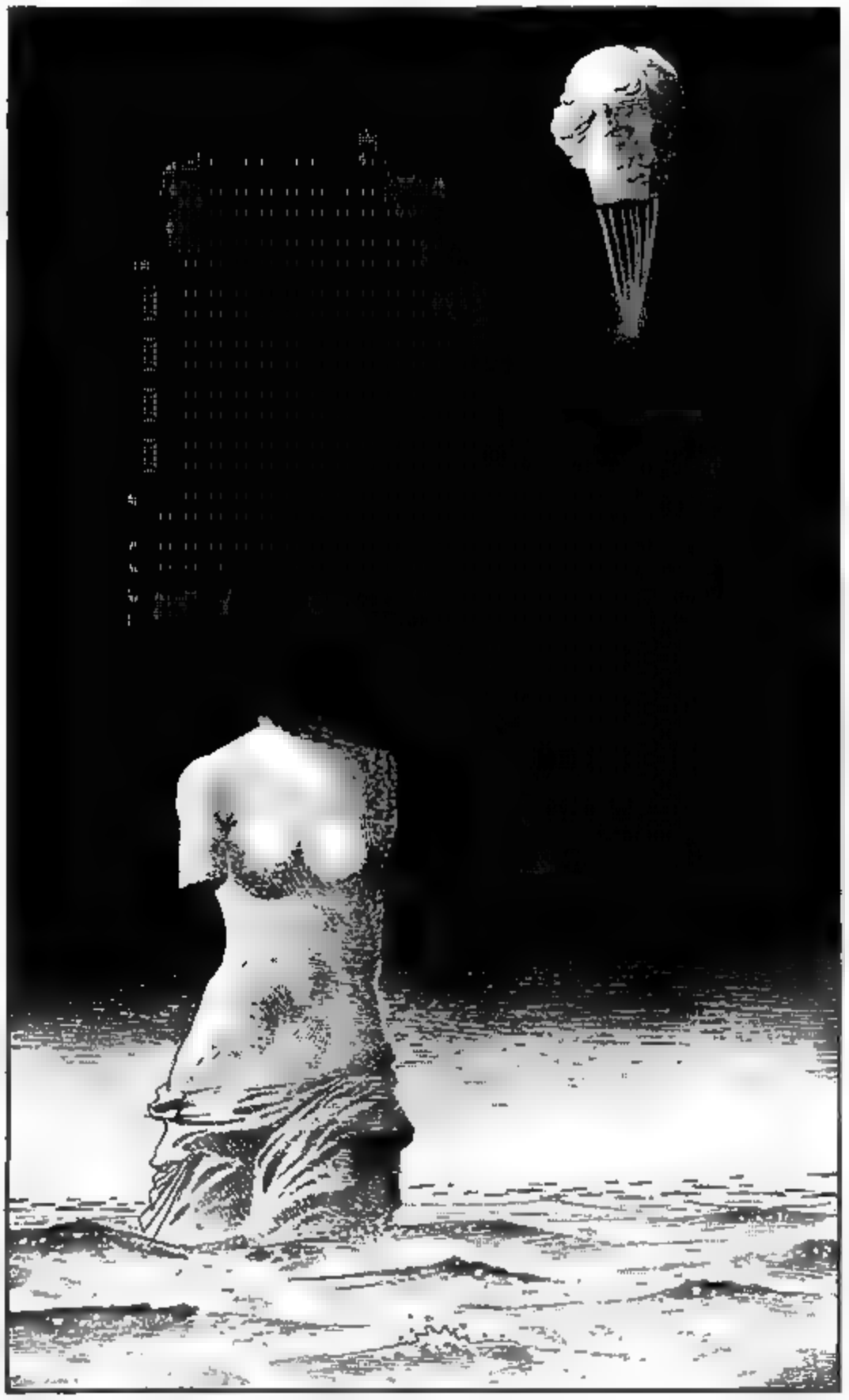


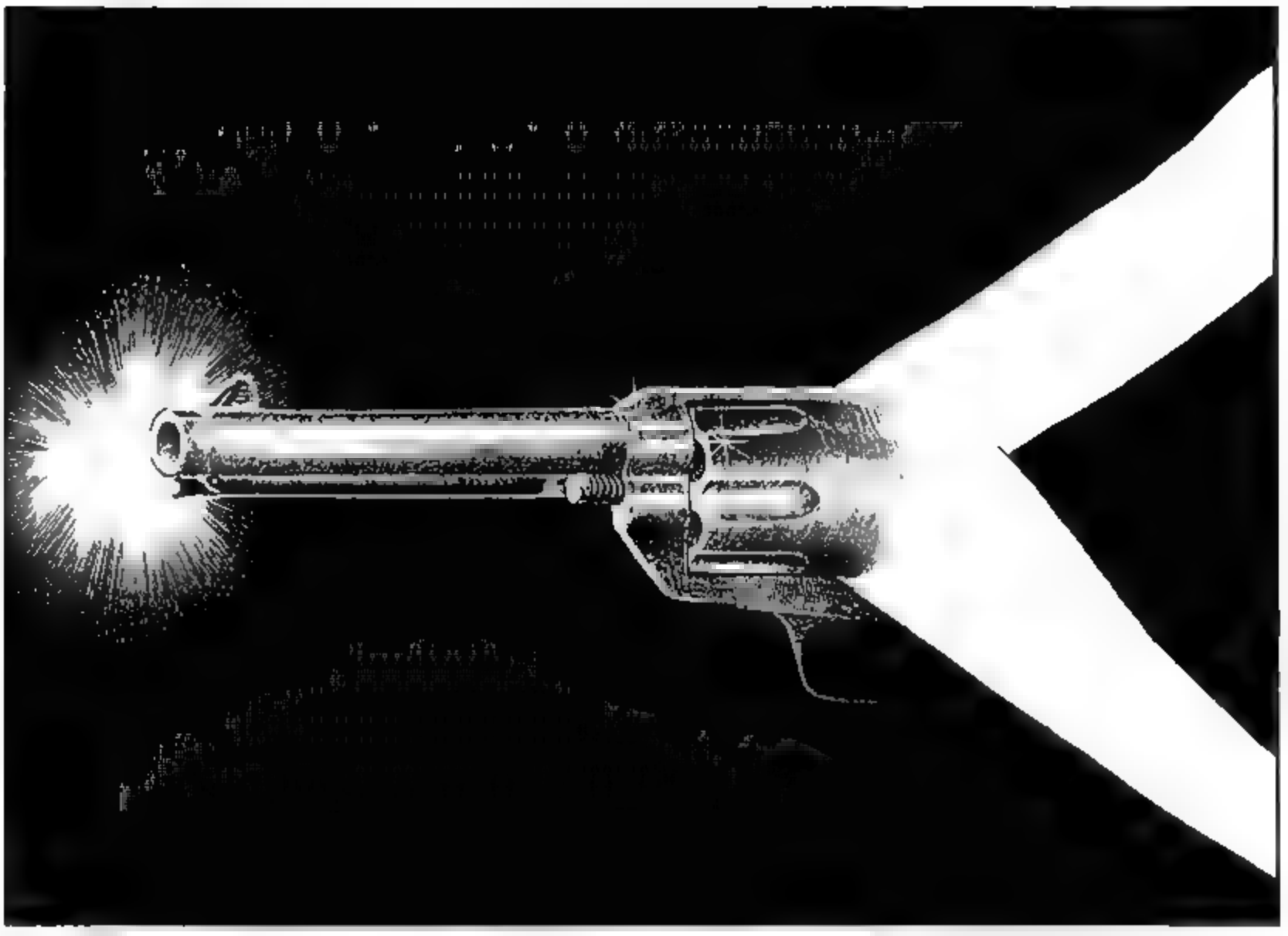
INSIDE THE BODY, TIME
PASSES LONGLY

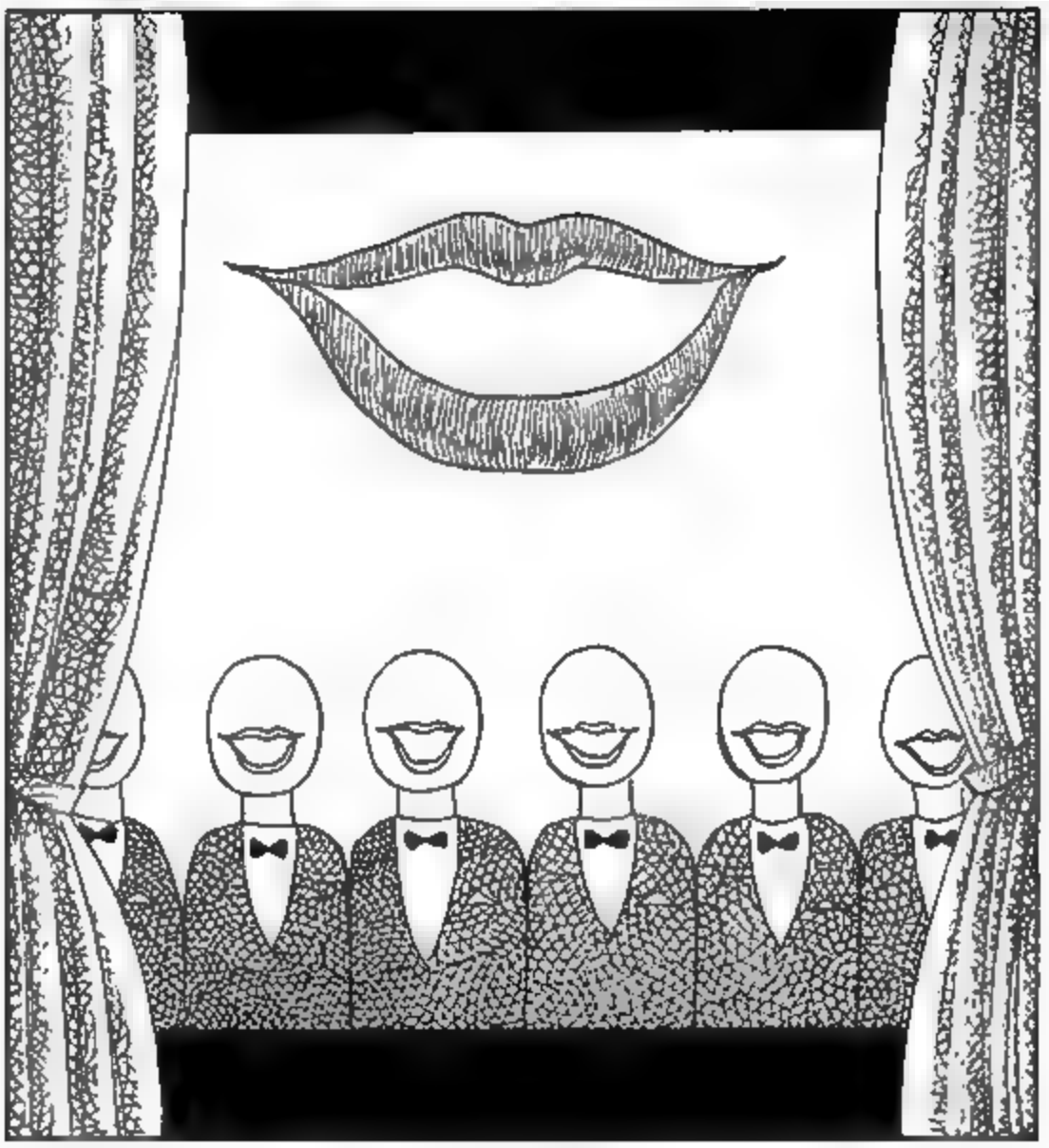
AND SLUGGISHLY FOR
DARKNESS TOO.



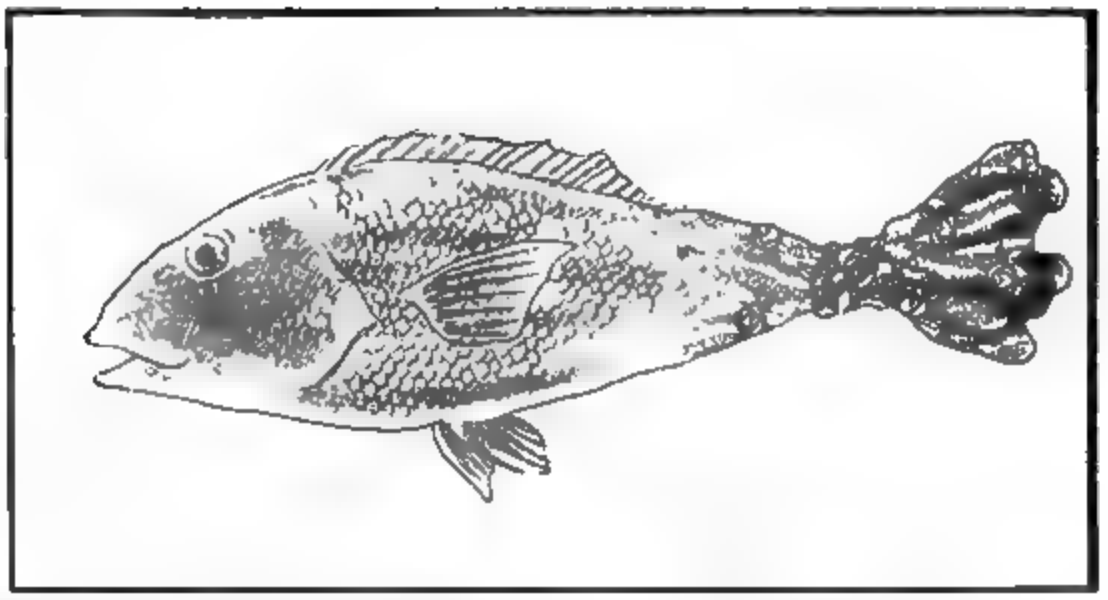


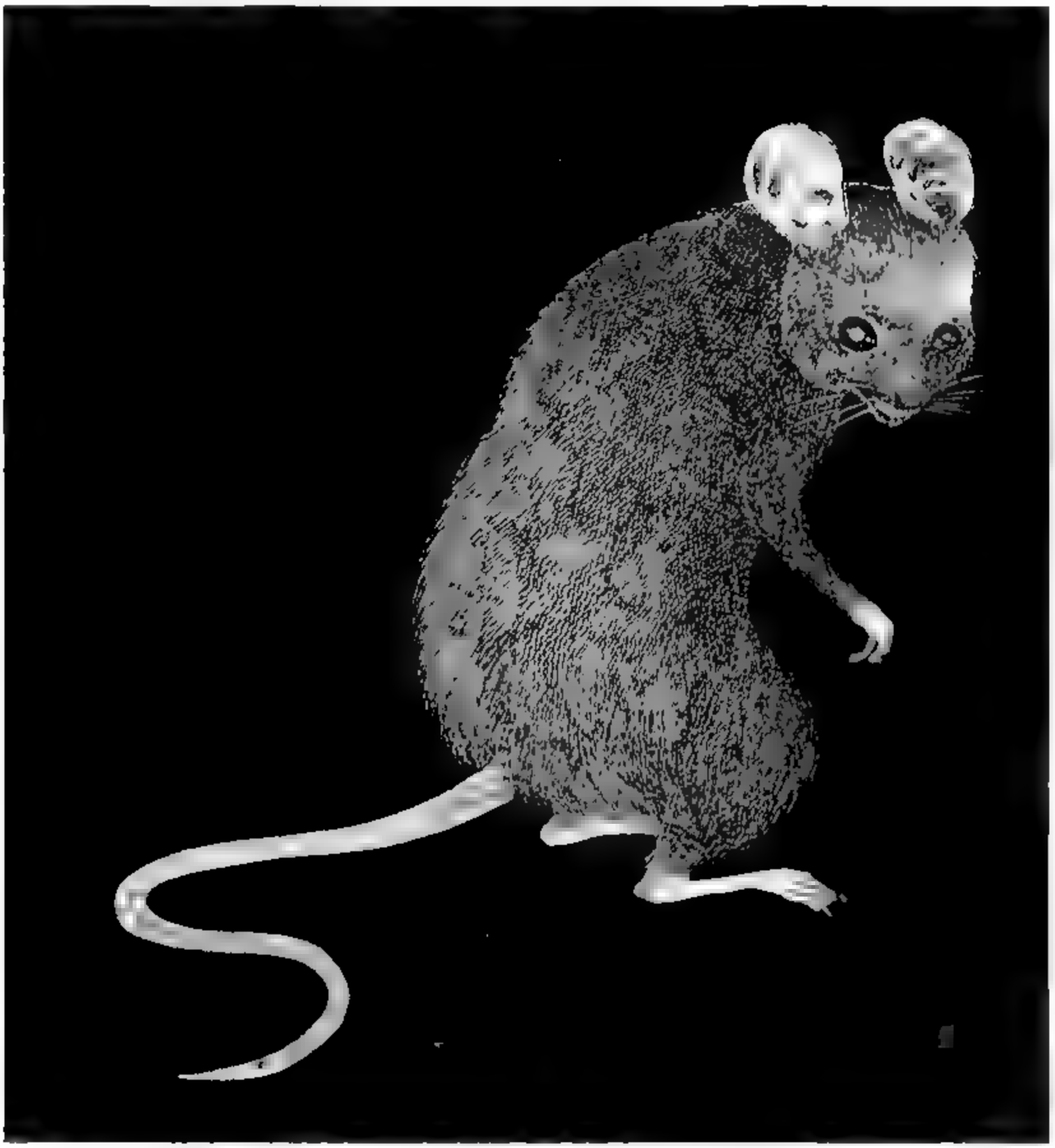


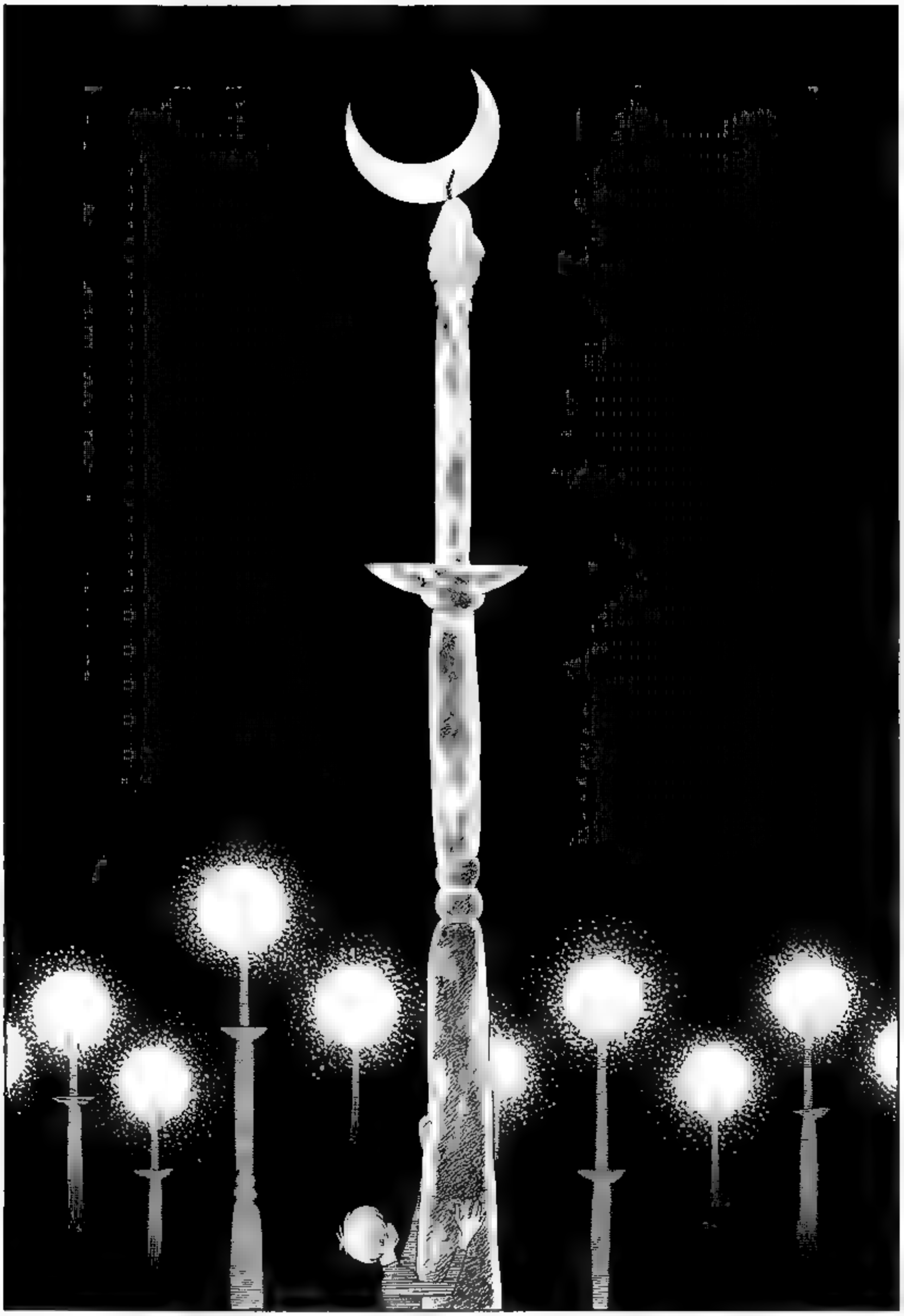


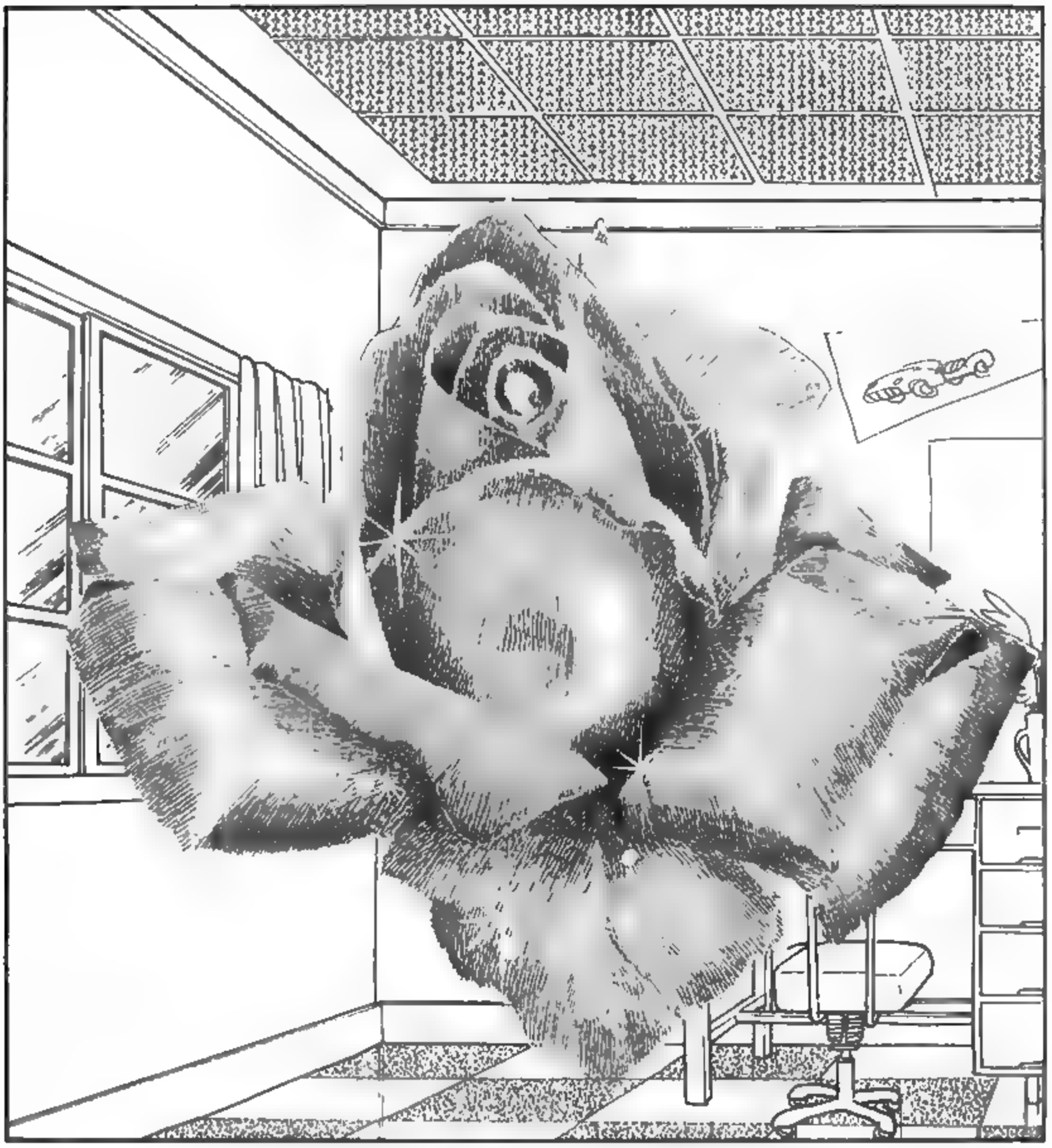


THE CANDIES I
PREPARED FOR THE GIRL
TASTED LIKE FISH.

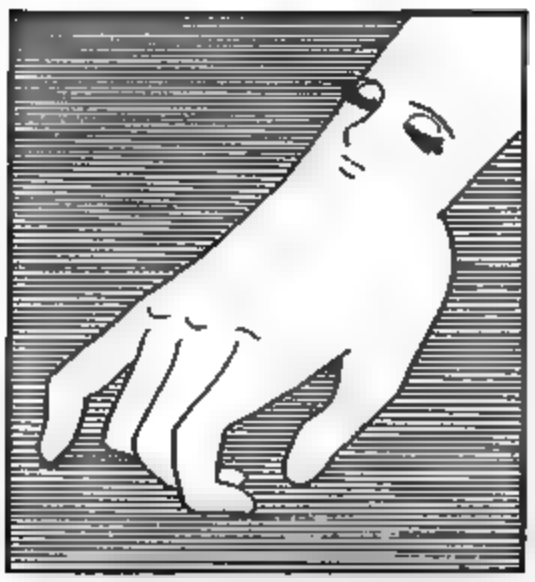








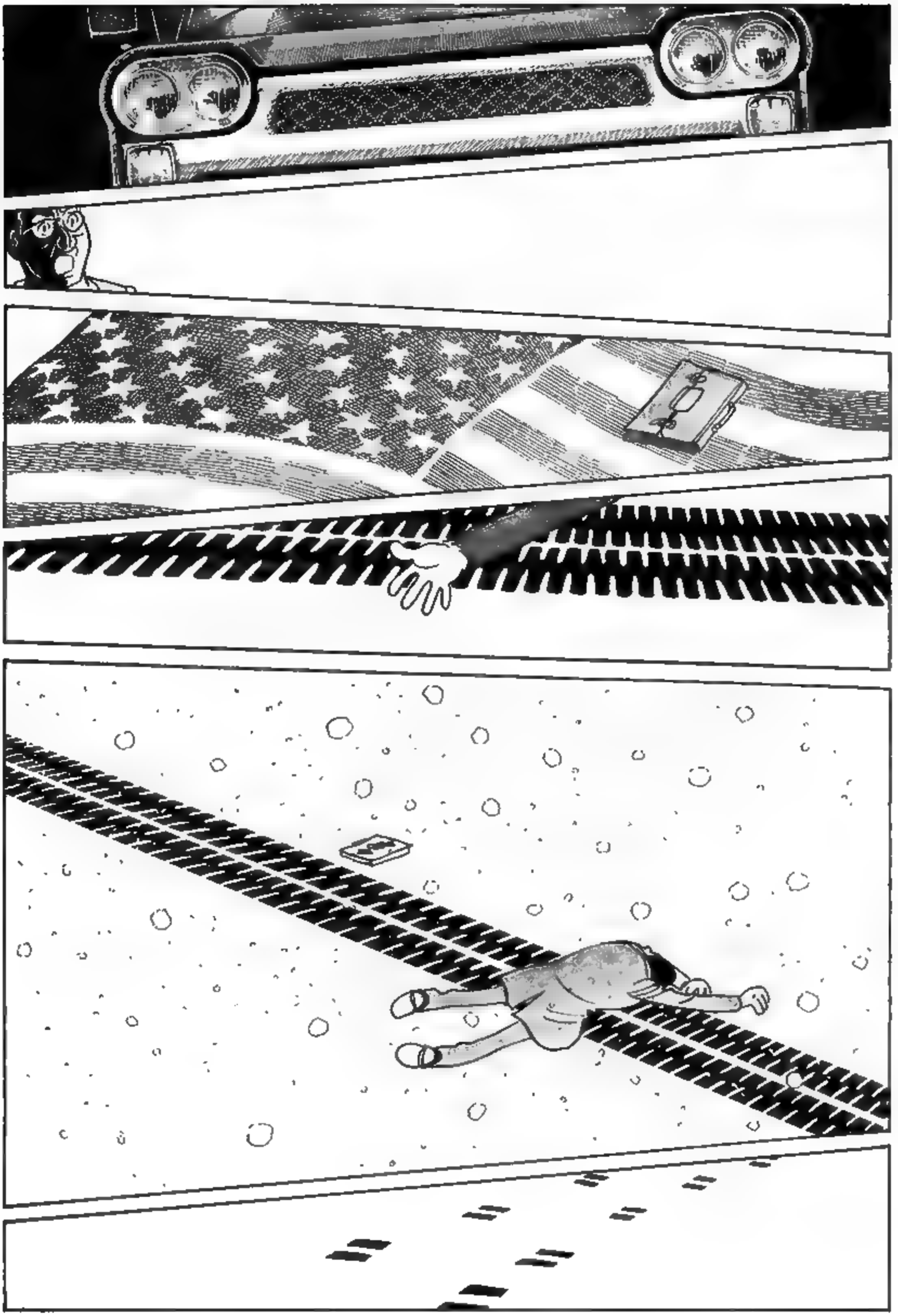
SHE'S HERE! THE INSIDE OF THE ROOM IS FILLED WITH A FLOWER SCENT.

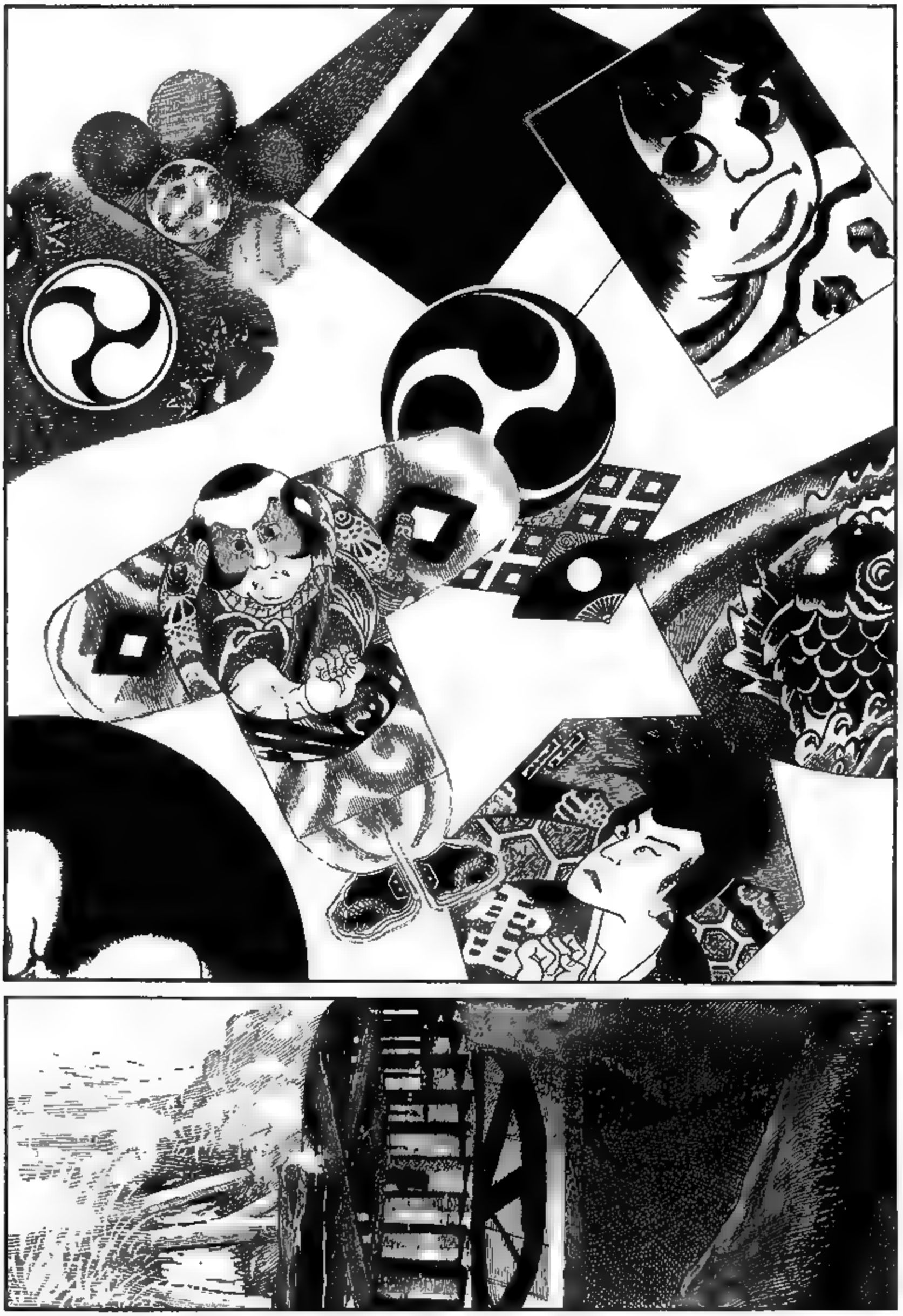


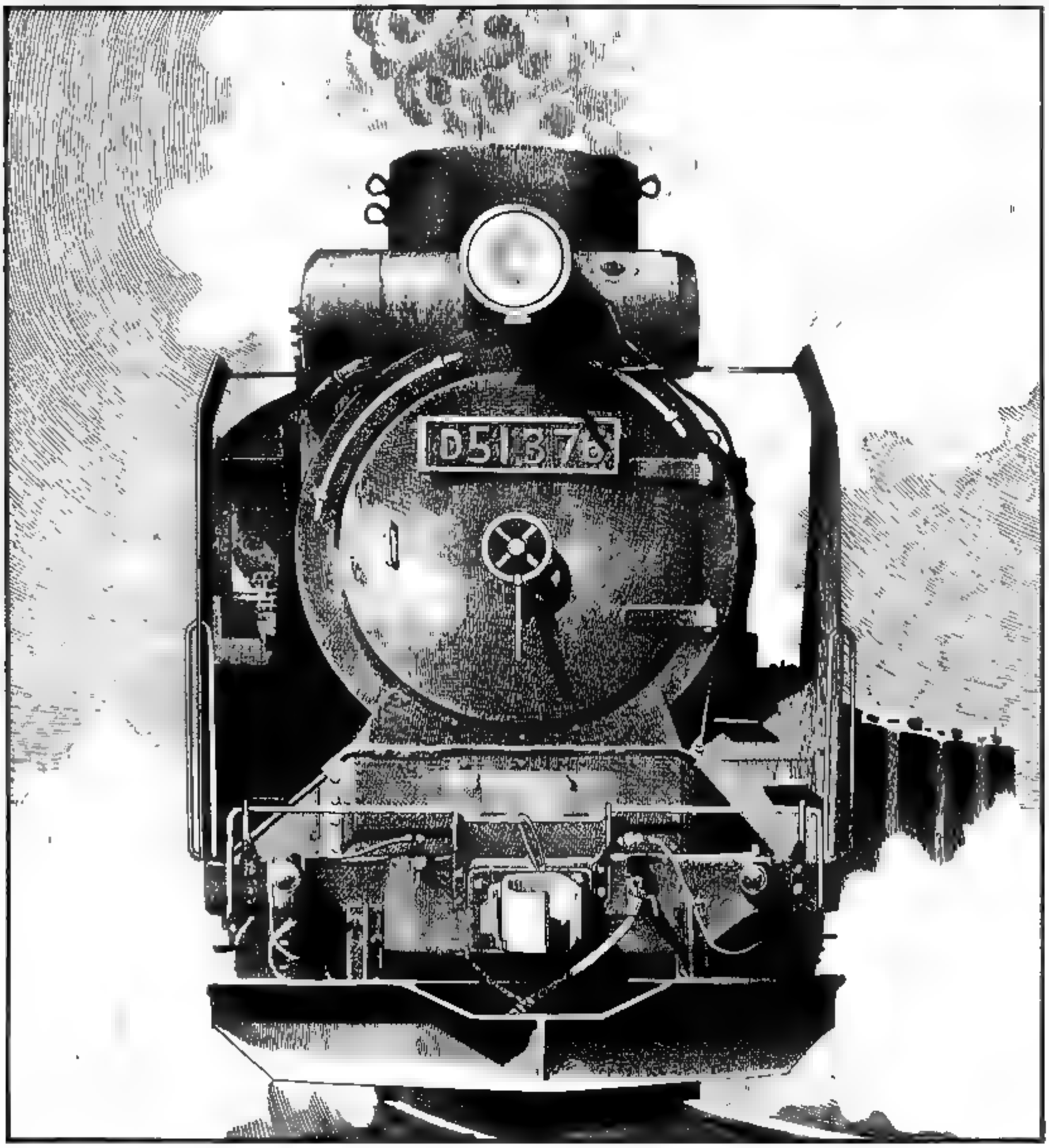
SHE'S IN MY ARM

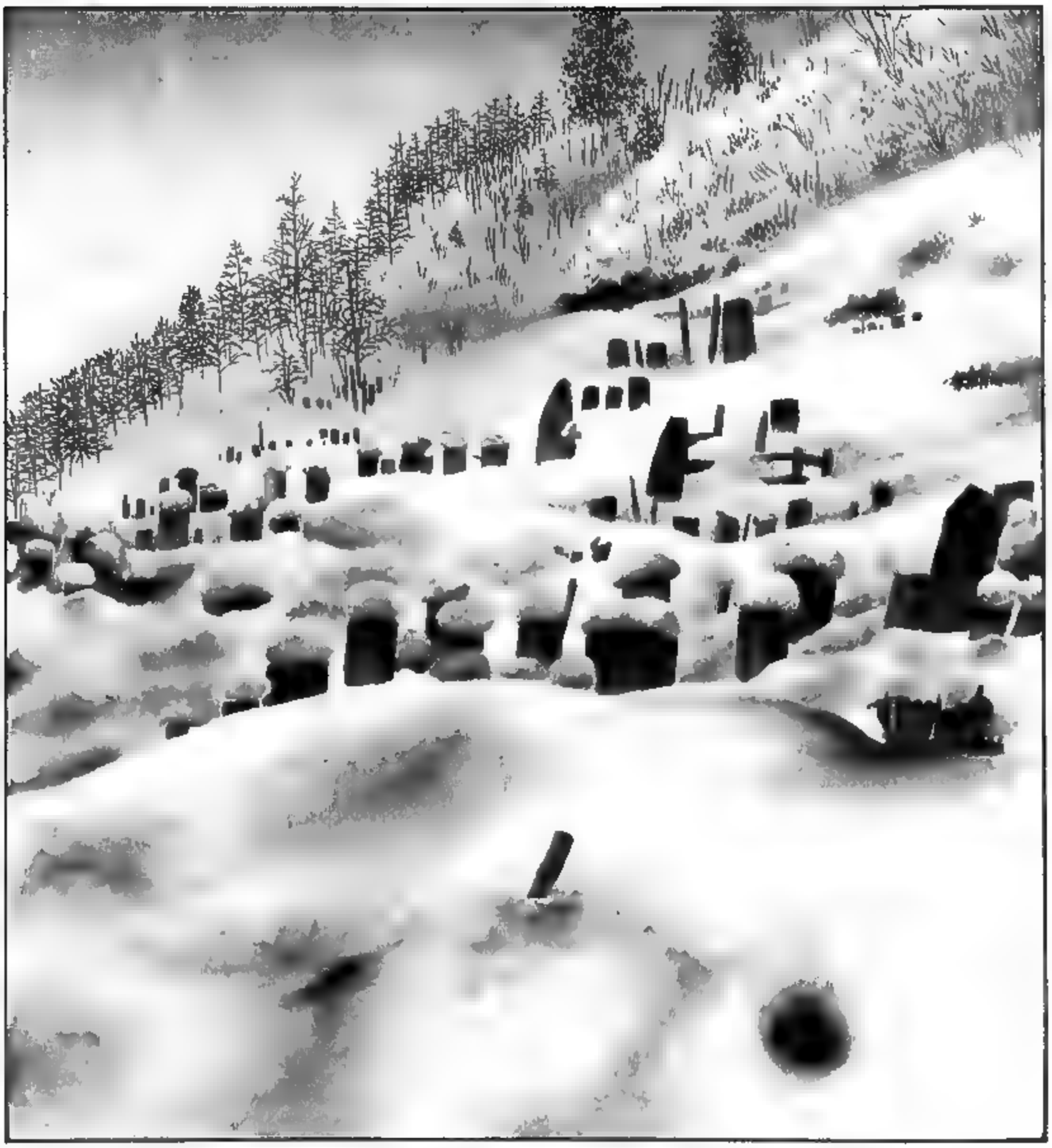
A PEACEFUL
AND HAPPY TIME...

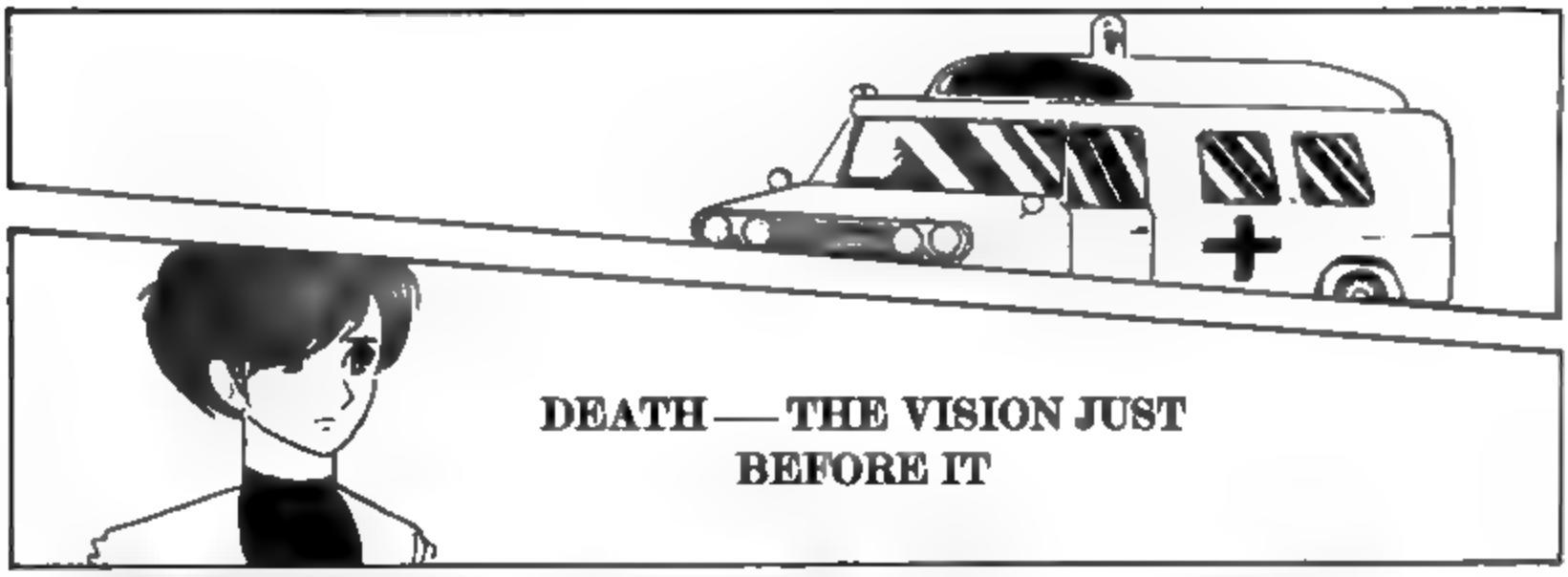
PARODY OF RENÉ MAGRITTE

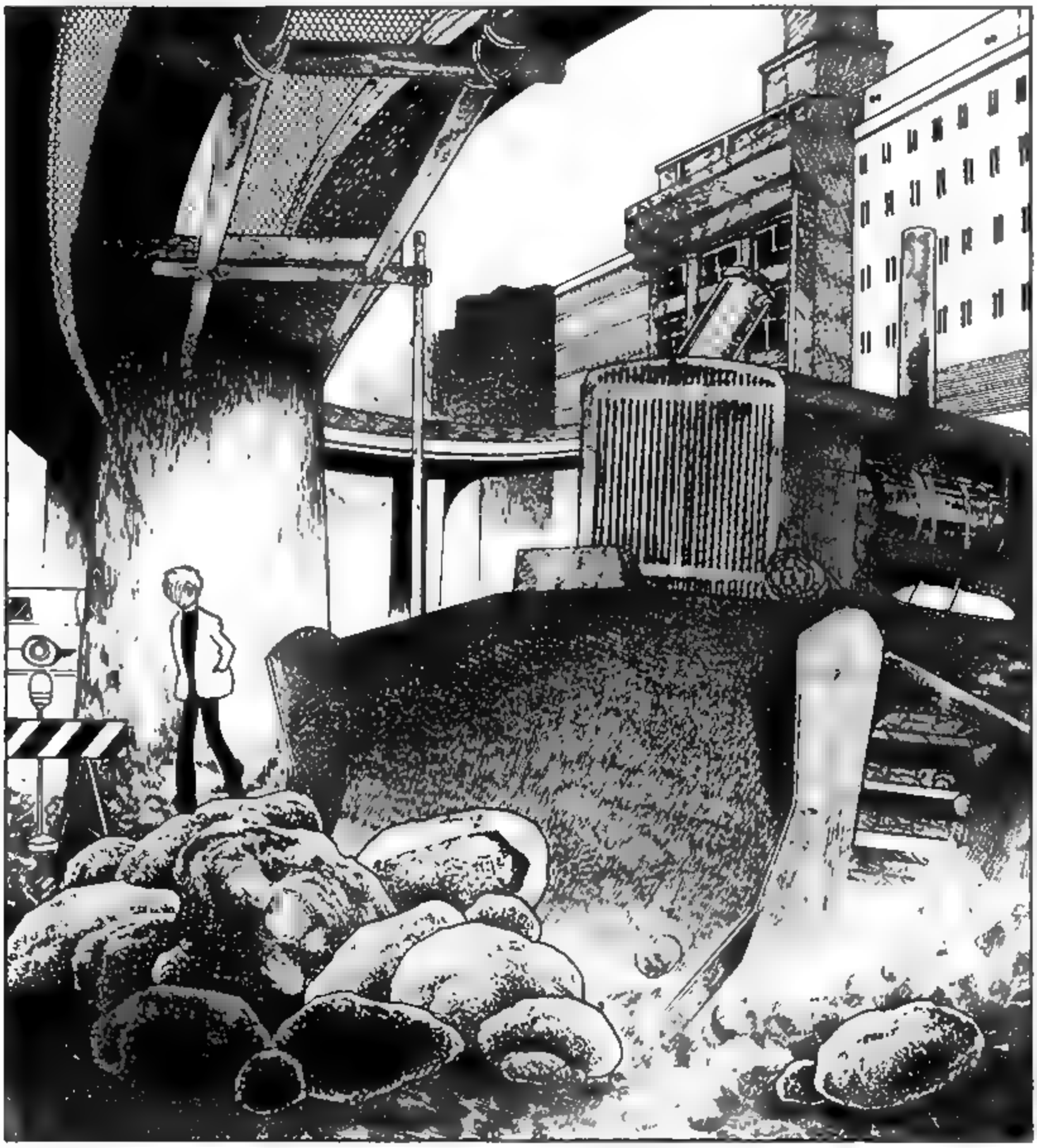


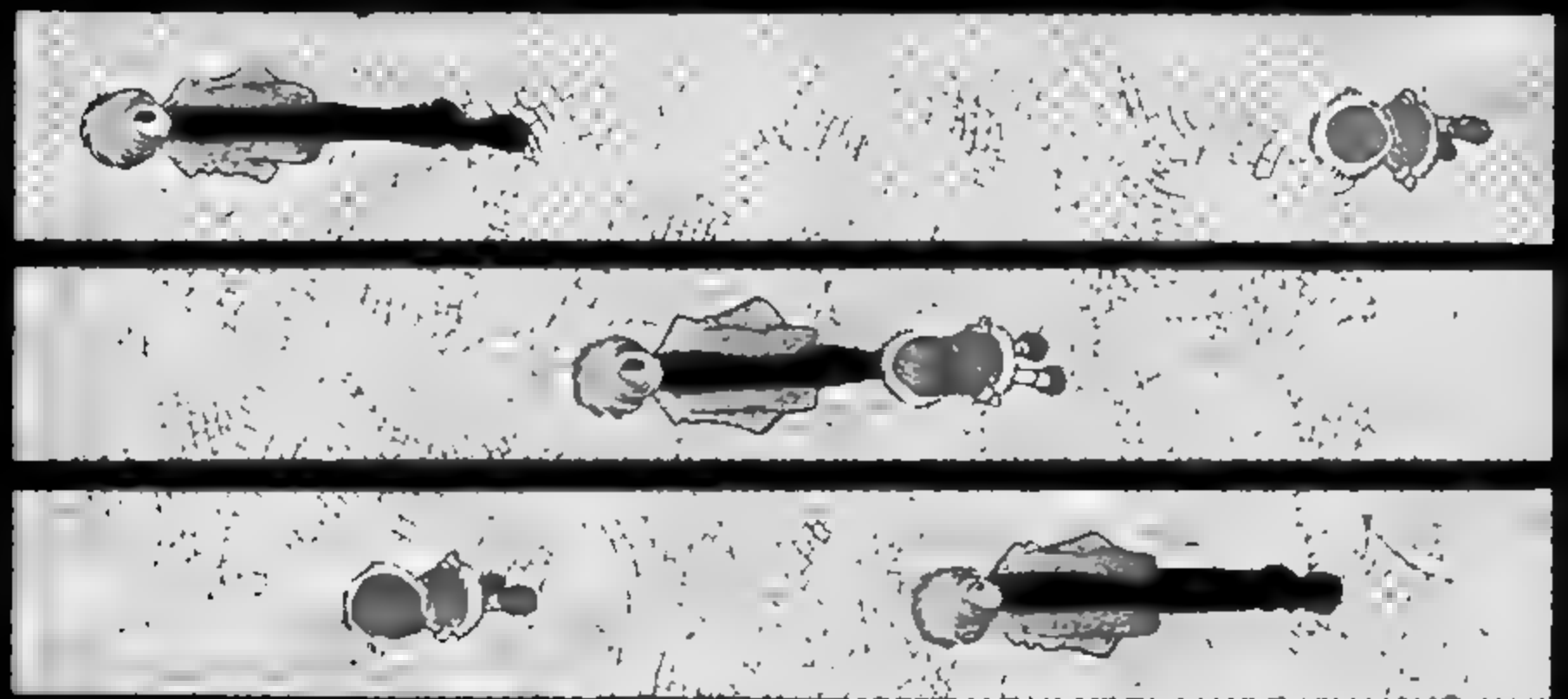


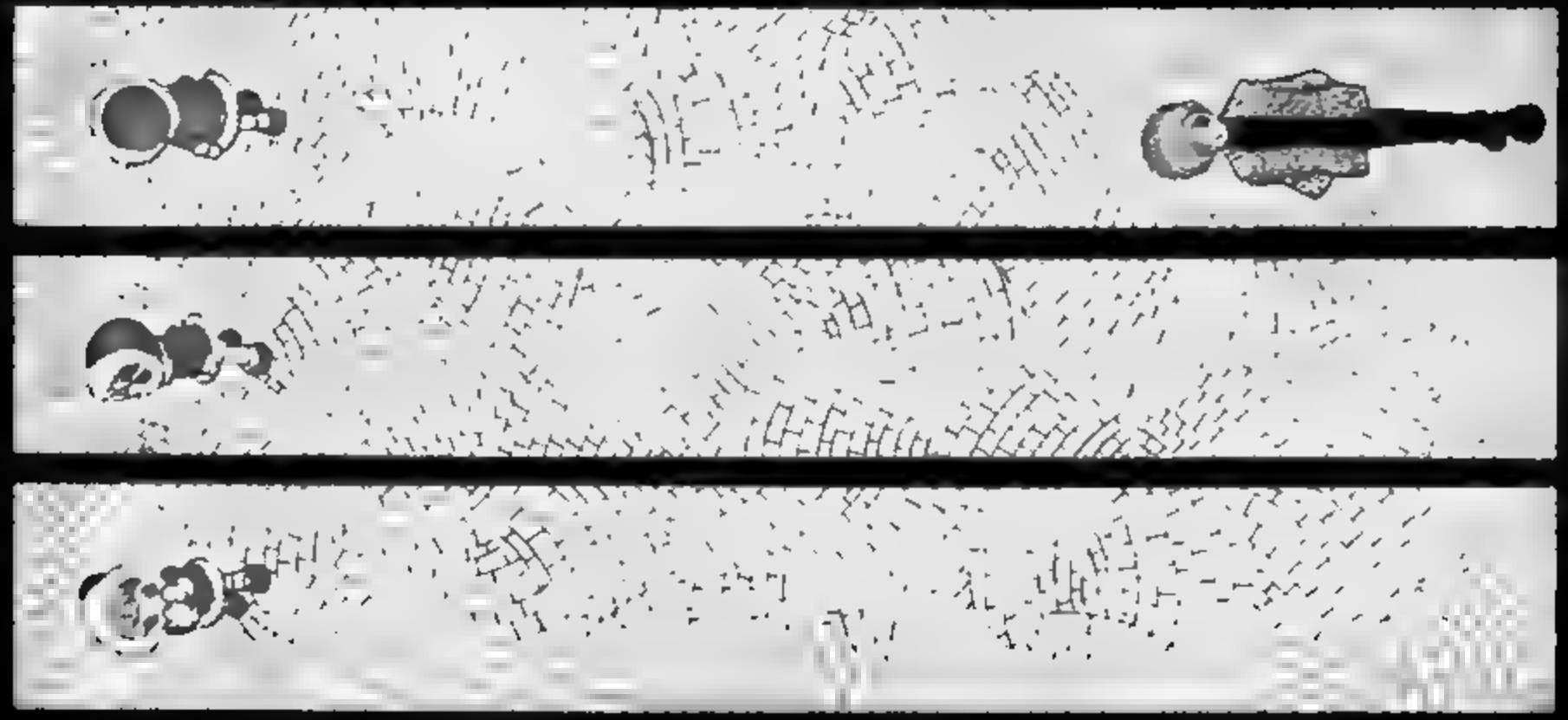

D5137

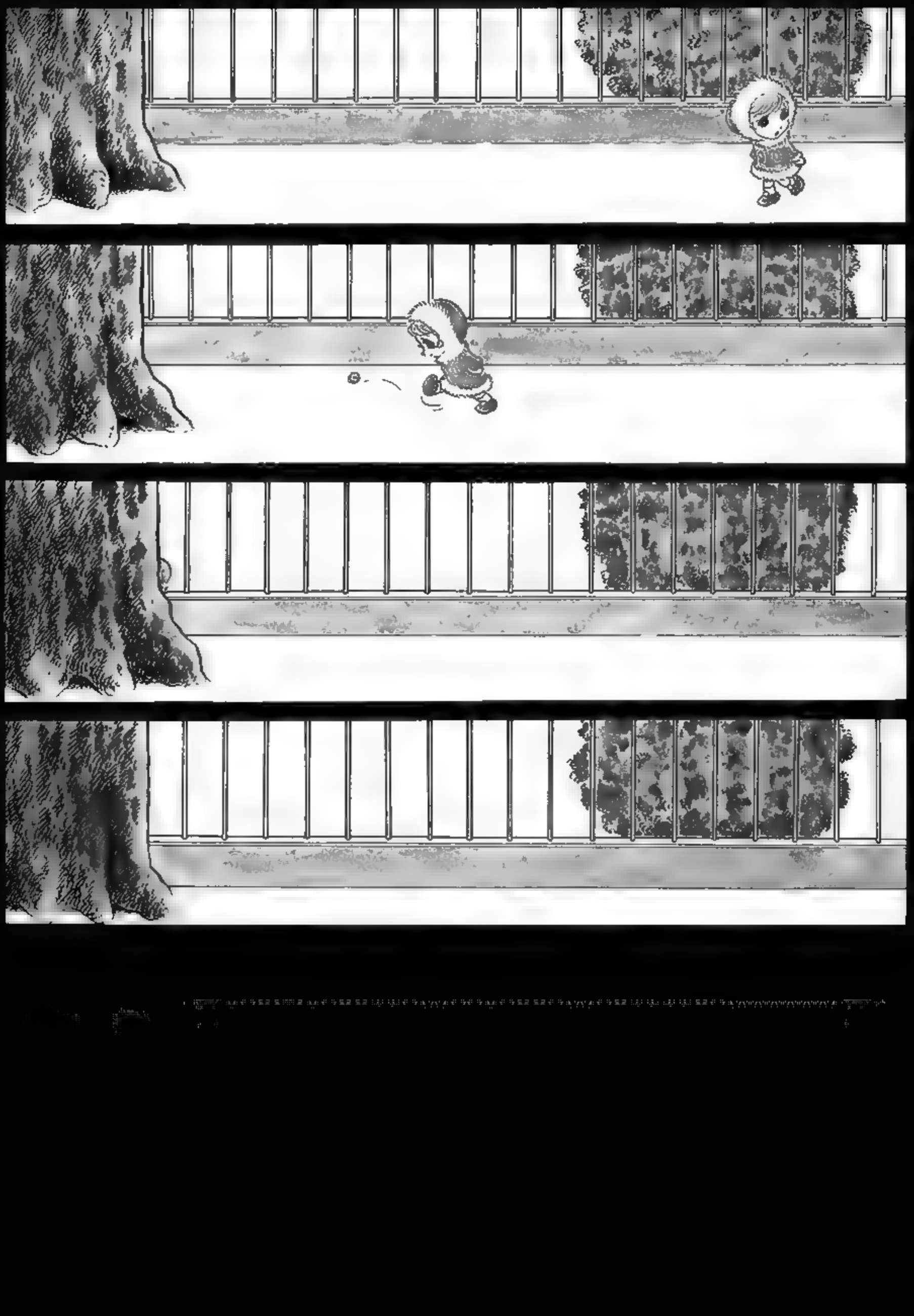



DEATH — THE VISION JUST
BEFORE IT





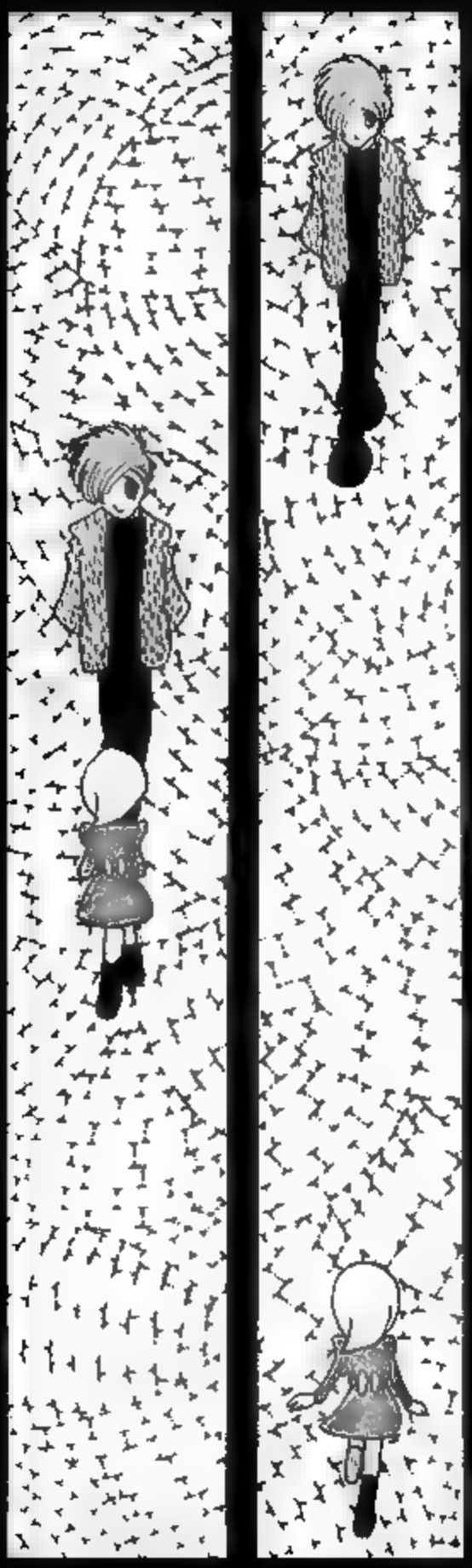


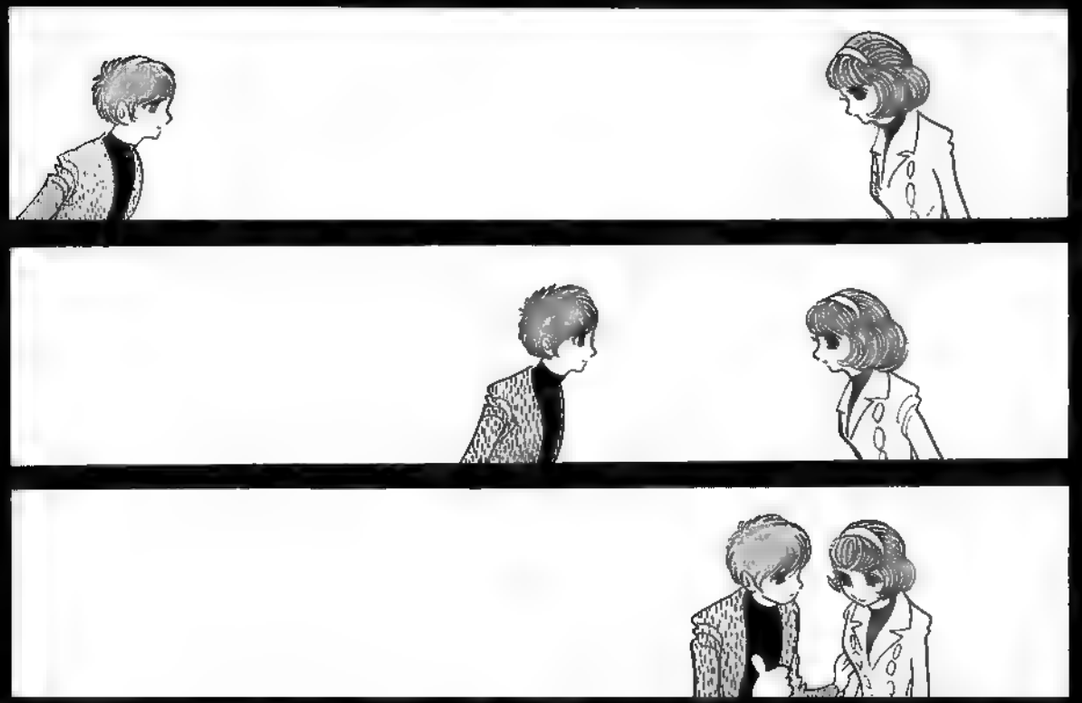


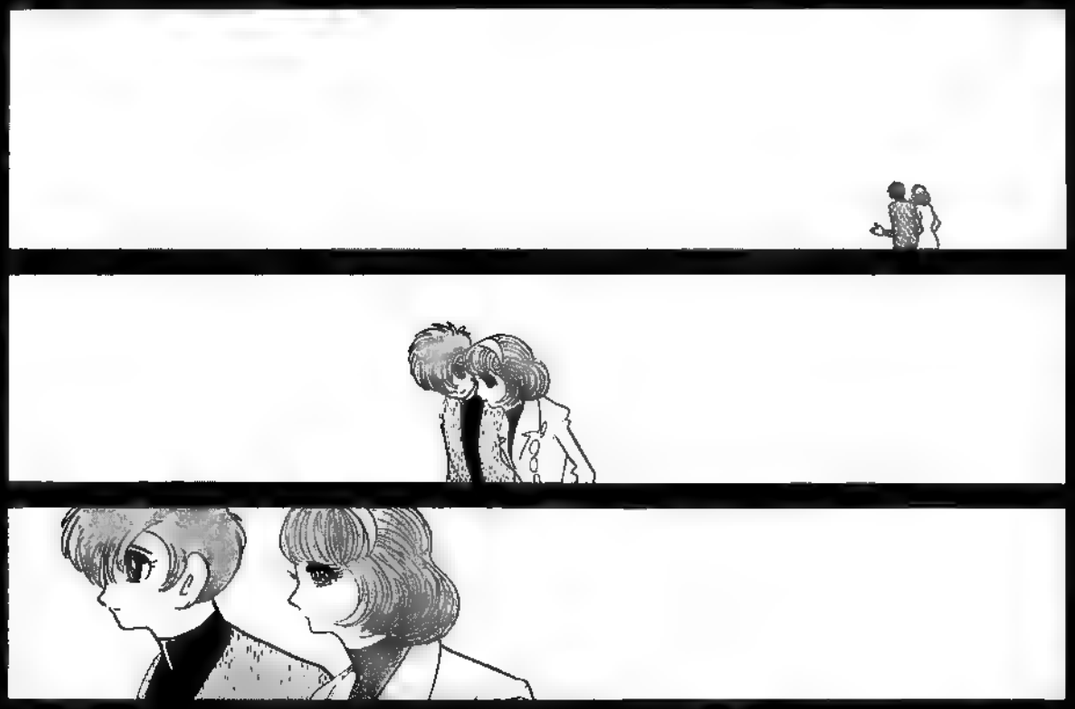
FANTASY WORLD

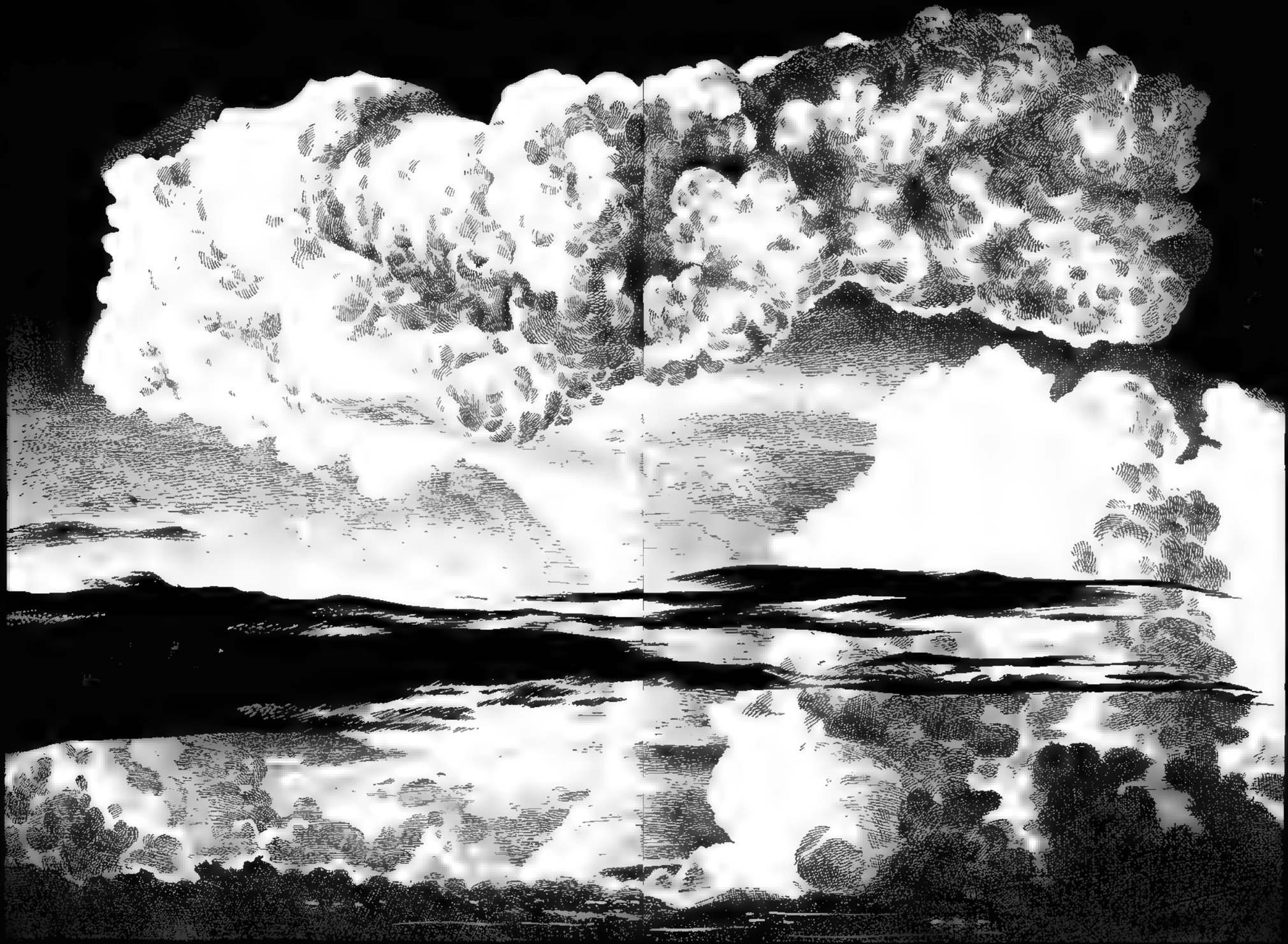
JUN

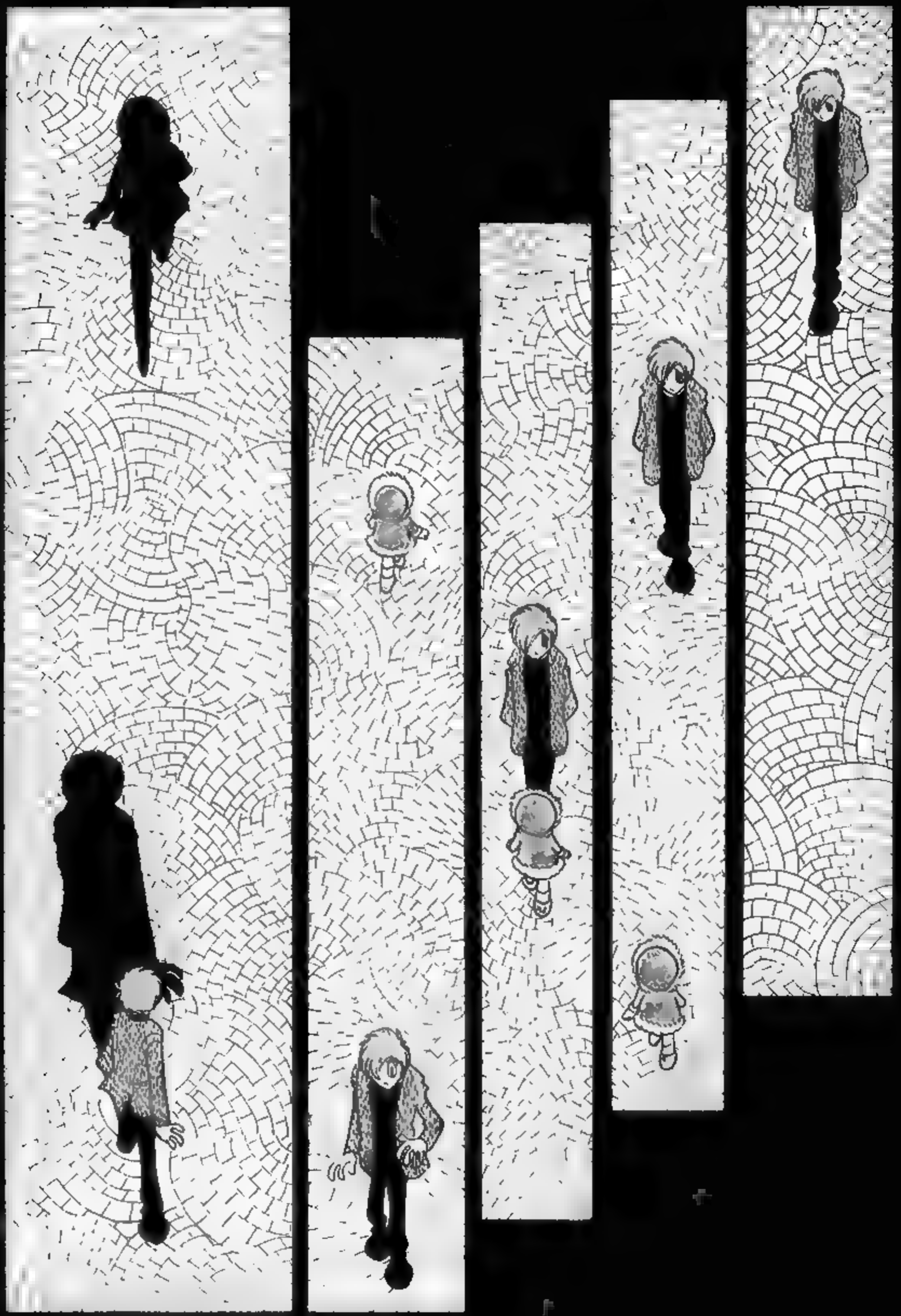
THE GIRL

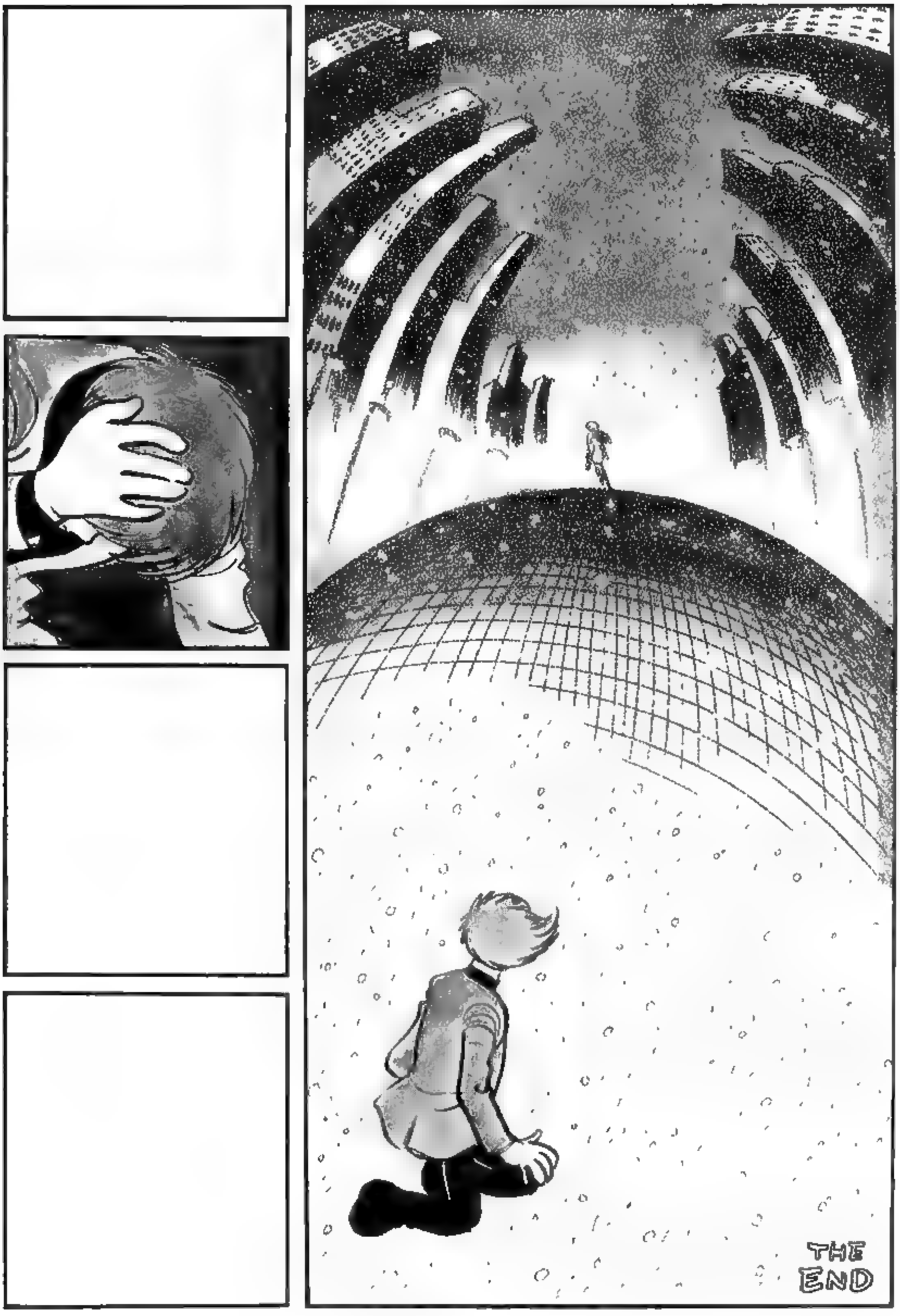








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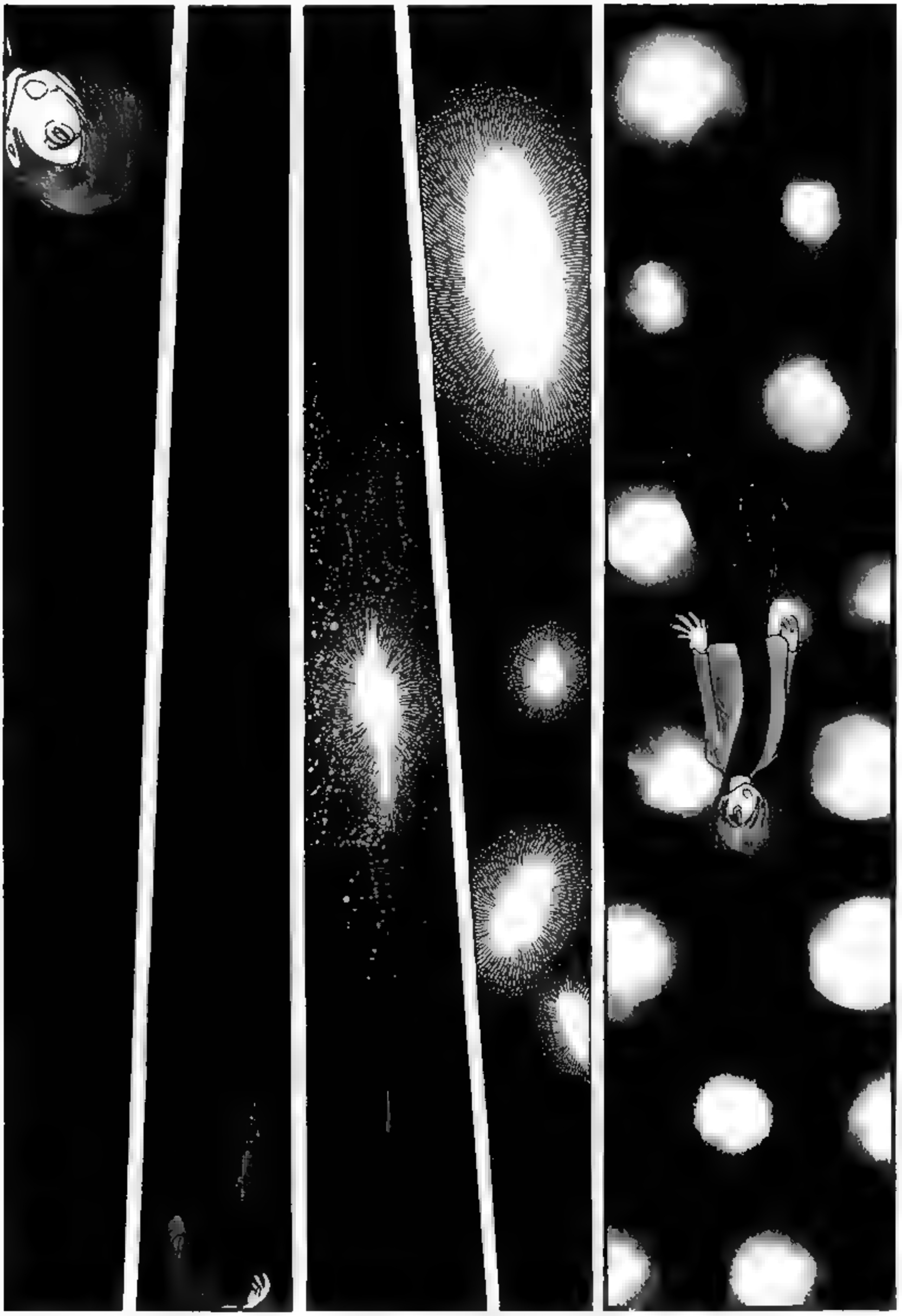
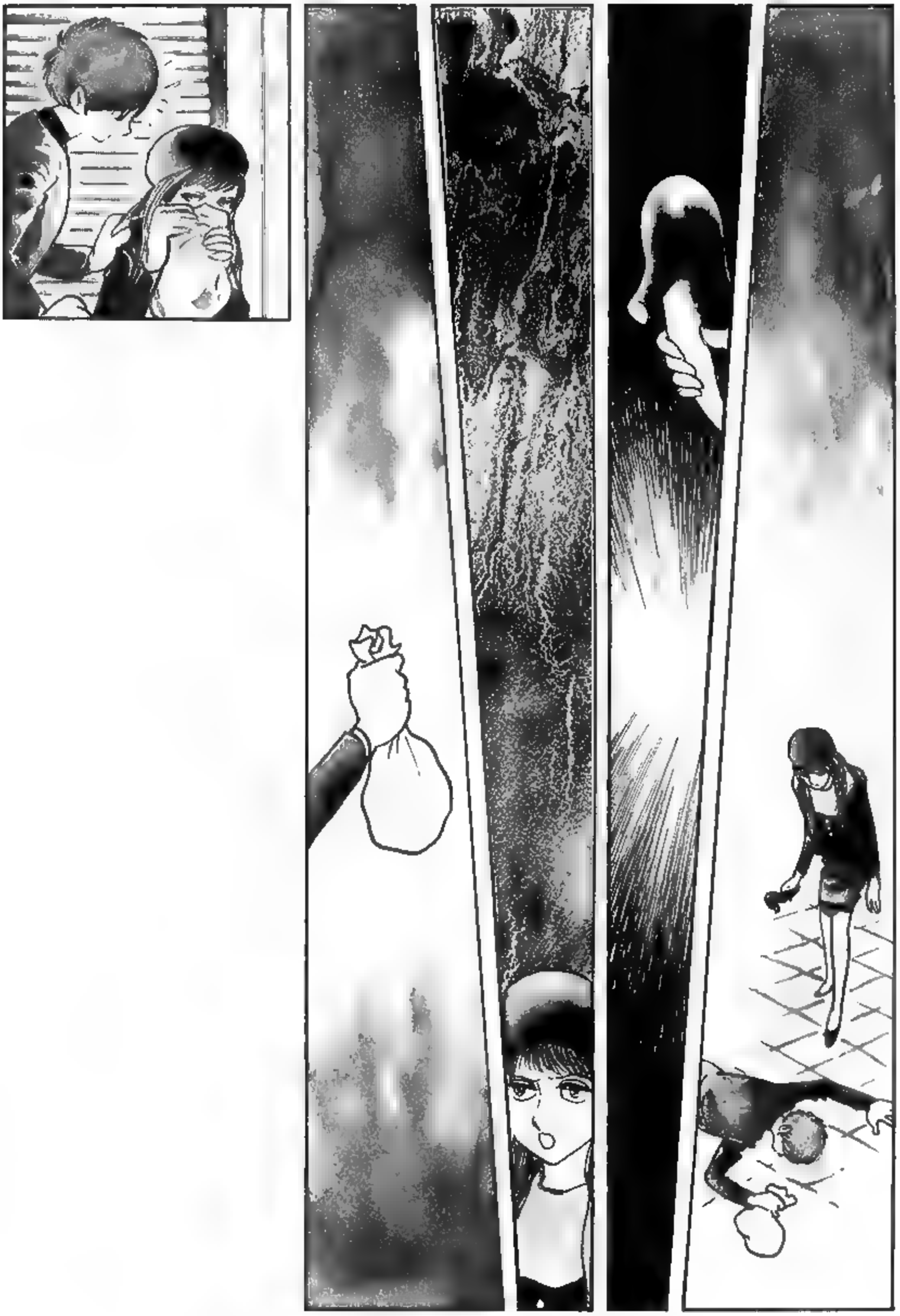




SHOTARO'S FANTASY WORLD Jun –THE END–

Shotaro's Fantasy World in the WORLD

By the way, there're a lot of comments stating that they don't understand in the slightest what this manga is about ...
Got' cha.
If you've got some leftover pages, why don't you write about "the things you like"?
COM*
Editor-in-chief
童太郎の
ファンタジー
the ワールド
in WORLD
I'm deeply and really..
So, for not thinking about the readers
Ok, I've got it, it will be fine if I apologize, right?
Tsk, so much for "the things you like".
Uhm, in truth, I also don't understand what it's about at all.
What do you say of writing about this?
Assistant
Then, read the frame below!
And in general, today's kids are much too spoiled!
If you thought I was gonna say it, you're greatly mistaken!

Today's kids —— meaning you —— compared to the kids of the past —— meaning us...aren't they (you) lacking power of imagination?

If we write something a little difficult (in truth it's not difficult at all) you say "Ah, it's no good at all" Before saying that, why don't you try to think about it one more time? Then, thinking from that point, why don't you try to search for the answers in your own special way?

I can think of many reasons. First, you read too many simple manga; you've developed too much of a visual culture from the television; the acceleration of everyday life rhythms, etc. etc .

In the past, things called "books" had numerous words, more than pictures. Therefore, from the spaces among words and lines, we imagined the various places and scenes.

We didn't have things like the television.

From inside the words spoken by the radio (it's the same even now) and inside the sounds that we could hear, we imagined things and settings we couldn't see. Plus, we had the time to do it.

But how are things now?

If we open a "book", there're pictures on every pages. If we turn them, pictures comes up for sure. And so there's no time for thinking.

That's what progress is. No more than gaining lots of information faster. And also, if you mangaka are told that thanks to that business thrives, that's it.

However, I consider that the loss of the power of imagination and the power of thinking will be tied together with great progresses in the long run.

Readers! Have the habit of thinking more! Have more power of imagination!

With this "Fantasy World", I intend to challenge you all.

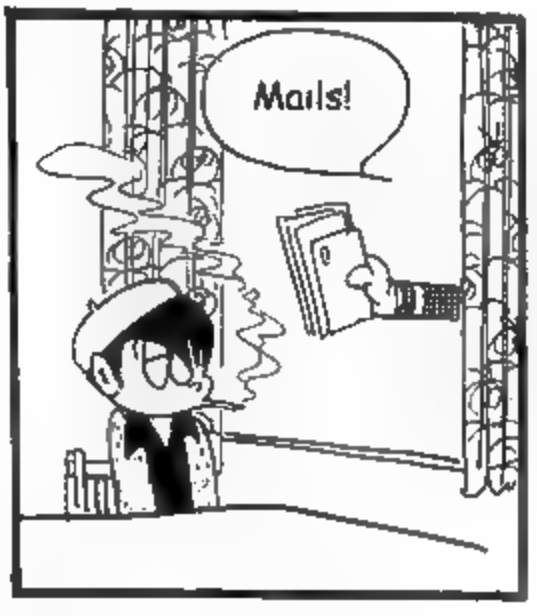
Note: It was a manga magazine started in January 1967 by Tezuka Osamu in response to the success of Garo (which at that time was around its highest circulation), and as a way for Tezuka and other artists to showcase more avant-garde and experimental works in manga. Publication ceased in 1972.

I've received a lot of thoughts and opinions from you all on "Jun".

There're of all kinds, from "I didn't get it very well, but I cried" to harsh ones like "The editors of COM don't understand anything, drop dead!". Among these, the most frequent ones said that they found fresh and interesting the changings in the panel layouts.

Panel layouts developing only in vertical or only in horizontal are no new technique at all. It's something that's been used a lot in the past. Nevertheless, the meaning of all that correspondence is proof of a really rare vigor from me to try doing something new among recent manga (obviously including mines too). Even if I say so myself, I was astonished.

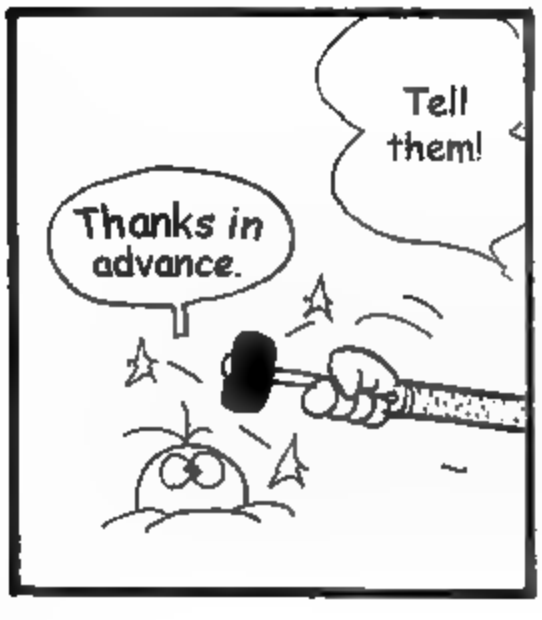
About other letters, reading that "I'll challenge you all" in the column I wrote in the previous number had unexpected repercussions. "Go ahead!", "Saying that we don't have the power to think is rude. You know, we think properly", or "It's as you said. From now on I'll pay attention. Please, draw manga in order to make us think steadily"...



A letter said "I didn't get it well what type of story it was, but it had a nice atmosphere that left something inside my heart with Jun" etc.

In truth, I'm most thankful to viewpoints (regarding "Jun") like the one in this last letter.

Also, an encouragement letter said "There're idiots who hate you 'cause you draw in an affected manner, I want to beat them up! What's wrong with it? Please, draw in an affected manner even more!".



Because, in this work, I wanted to draw a "poem". A poem, not a manga. A manga with just atmosphere. I just wanted to experiment to see how far I could make use of that subject in a type of experimental manga.

In any case, I want to really thank you all.

From now on, since I want to turn this page into a corner to conversate with you all, I want to receive more and more correspondence.

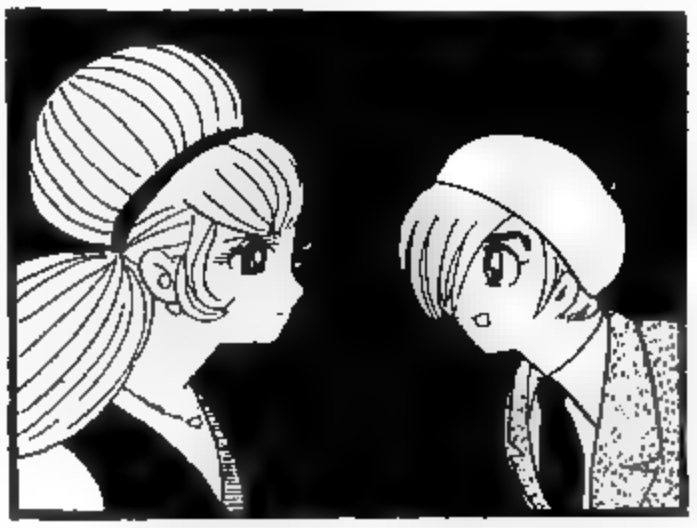
About "Underground Comics"

It seems that the "underground cinema" is in vogue these days. If we literally translate it, we have "chika eiga [underground movies]". Still, they aren't movies starring mutant moles

It seems the name comes from the resistance (underground movement) movies that were projected in basements. In other words, they were "experimental movies" made to "oppose" the contents of the existing ones. They were favorably received by some enthusiasts due to the freshness of the techniques used and the contents that couldn't be done in commercial movies.

Consequently, they're not directed to everybody.

Well then, here's a suggestion. Everyone, why don't you draw a lot of those underground comics? No matter how much, you can't expect this from established mangaka like us (our heads are ruined by a poison called "commercial magazines"—because our livelihoods depend from those). Everyone, you can do it. Moreover, you, who are currently studying and aiming to become mangaka, can do it now. If it's not now, you won't be able to draw true experimental manga, underground comics!



Experimental—but what does it mean "to experiment"?

It's to try something practically. To destroy the existing works, you must think with your heads, not just talking with your mouths.

It's no good if you don't try it in practice. Perhaps, you'll fail nine times out of ten. However, isn't it enough if you succeed with that remaining one out of ten? That one will breach. And then, there'll be another one that will come following that In short, each and every new work like these will drive out each and every old one —— the experimental won't be experimental anymore and the novelty will turn into "common"

Manga are for everyone. There're also those that aren't oriented toward enthusiasts alone, right?

Making people think that these manga, with their own new techniques and contents, published on commercial magazines for everyone, are commercial too—couldn't this be also an experiment?

In recent years, manga have been progressing rapidly Well, I should say that they're, as a natural consequence of the current things, coming closer to perfection. However, perfection stops progress. For this very motive, you need to experiment now.

No matter how much you try, everyone, you can't draw works that surpass the existing, perfect, ones. If it comes to this, you can say that your only viable option is "new types of manga".

In conclusion, I 'll pass you the news that a part of the underground cinema has been bought by the big movie companies.

Note. the father of manga, the godfather of anime..if you don't know him, shame on you

Note. pen name of Okamoto Noboru, one of the greatest japanese manga artists of all times, known for his social critiasm, realistic drawings, pioneer of Gekiga. Definetly chek him out

A monologue.....?

—— Grumble grumble, mutter mutter, mumble mumble mumble..... recent manga have become boring. I'm not able to enjoy them with a smile. Both reading them and drawing them.. In general, the fact itself that I cannot avoid saying "reading" manga, isn't it proof that I've already become unable to enjoy them? Who ended up changing them in that way!?

...It was Tezuka Osamu*. And Shirato Sanpei**. And Ishimori Shotaro.....you!?

Manga is manga.....

Manga is manga. It can't become something more than manga. Manga won't ever become a novel. It can't become a movie. It's not possible to change it into a novel. It can't replace novels. Wasn't there the need for manga to open it's unique style? In order to get closer to novels, the speeches have increased a lot.

What follows closely behind...

As for what follows closely behind, it's unlikely to be "art".

It doesn't have the right to speak without reserve with "culture".

Isn't it art that, giving birth to completely new things and pioneering new ways with new methods, becomes culture? So, what should I do...?

Manga that look mature...

My juvenile manga...they're top-heavy and look mature, almost on the verge of becoming adults (I wanted them to be like that). What should I do to become able to say, without bluffing, without overreaching myself, without hesitation, that those somewhat seemingly pathetic manga, are the third visual culture and that they're art?

I don't know. I don't know. Please, could someone tell me?

.....Grumble grumble, mutter mutter, mumble mumble mumble ... .

SHOTARO'S MONOLOGUE, END

A manga is a manga. Drawings you enjoy to watch. Thinking while reading manga...isn't that also a manga? Someone (perhaps me?) said that "this is what you call progress, you know".

Is it really progress? Is progress something that becomes complex.. ? "Exactly right! It's a common, ordinary phenomenon in every society... Complexity is progress."

However, about manga progress. .wasn't it making it simpler and simpler, cutting down little by little, one by one, the unnecessary lines!?

In order to get closer to movies, it got filled with lots of imitative sounds, the panels have increased, and to seek for movement, the images go every which way. Don't you feel it's pitiful, somewhat? A complex bundle that struggles in vain. Someone was saying that "manga is the third visual culture". And to that extent, it's fine.

"Manga is art", someone said. And to that extent, it's fine.

However, how is the real state of things? Isn't manga only chasing after literature novels and movies?

Going back to "Norakuro"***...!?

Going back to the "Choujuhgiga"****....

I can't do that. There's no need. On the other end, as it is, I'm in an impasse. I can only starve to death in the maze I've created myself without knowing the exit. Dying by drowning in a flood of words and movements.

So, what am I supposed to do?

Note. a manga series by Tagawa Suihou, Norainu (stray dog) Kurokichi (Black Luck) is the black and white dog protagonist

Note. short for "Choujuh jinbutsu giga", "Animal-person Caricatures", a famous set of four emakimono (picture scrolls) drawn in the mid of the 12th century, considered the oldest "manga" The scenes, with animal and persons as protagonists, have a right-to-left reading.

To all you mangaka reservists!

Today, I want to write about something I'm a little bit worried: "You must not become a mere, disordered, foolish rabble of small fierce goblins!"

That stuff.

Trying to become a mangaka...when you first understood what you were doing to a certain degree, you profusely felt repulsion and discontent for the ready-made goods. Therefore, when you gathered with comrades, it turned out into chaotic diatribe and criticism fights. It's all right After all, those mental criticism and repulsion became energy to make progresses...

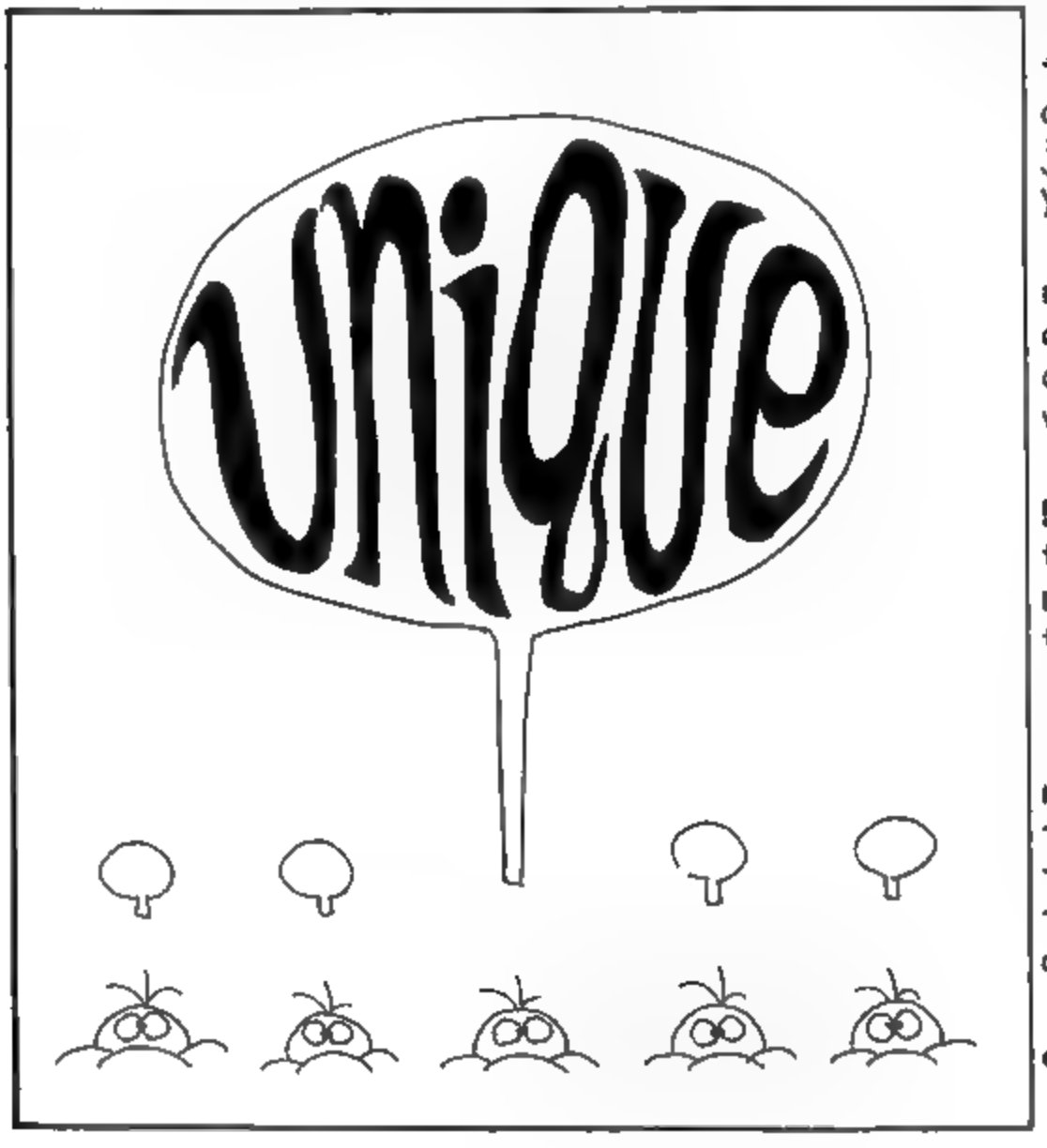
In those days, we were like that too. "That guy, how he dares to make a living, drawing such worthless manga? Isn't he ashamed?" We said that too

But...there's a but.

There's the danger to be inclined to make this self-satisfaction or self-deception an habitual bad habit. By talking to each other like this, we try to deceive the sense of unease for our lack of skills Then, continuing like that, before long... magnificent, small, fierce goblins are ready. In other words, guys who have the power to criticize at sight but are not able to draw works. This is a dangerous thing we should keep very well in mind if we have the intention of becoming manga critics.

Then, here's another one. This criticism.. it's useful too. Like I said before, we did it too. But, in those days, there wasn't so much official manga criticism like today, or should I say there was almost none at all. Consequently, we had various, unique opinions and viewpoints from each other And so, we can say that they showed suitable effects

But, what about now? Nowadays, from here and there, manga arguments are persistenly showing up (sometimes even in the big newspapers!) Then. .there's a then As far as what I've observed, from 80% to 90%,



these are literally second hand arguments from third rate critics just pretending to know...some of your reservists' arguments!

The end. What I want to say is...criticize! Commend! If you want to debate on the ready-made manga, do it from more unique points of view!

"Someone said that". Ok, it can be so, but it's miserable. I'm sure that if you had these people draw manga they couldn't really draw their own stuff.

To all you mangaka reservists!

What are called progresses, really start from the questions that sprout in your hearts. I think you'll have accomplished them when you'll start taking action to solve those questions.

I've presented you some daring, frank words of advice.

Shotaro's Fantasy World in the WORLD —THE END—

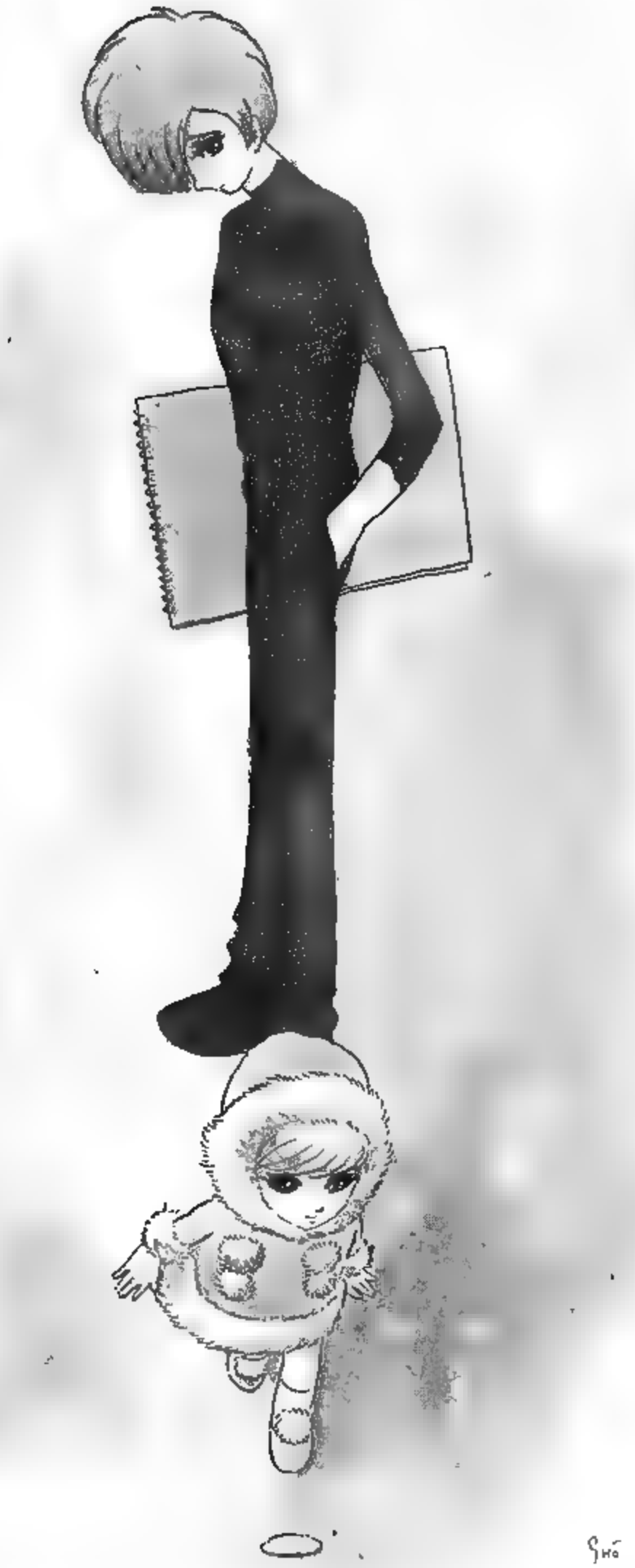
ILLUSTRATIONS COLLECTION

MUSHI PRODUCTION®, "COM", MARCH ISSUE, 1967

Note: or Mushi Pro for short, is a japanese animation studio headquartered in Fujimidai, Nerima, Toukyou. It was founded by Tezuka Osamu as a rivalry with Toei Animation.

MUSHI PRODUCTION "SHOTARO'S FANTASY WORLD JUN", JUNE 25 ISSUE, 1968

MUSHI PRODUCTION "SHOTARO'S FANTASY WORLD JUN", JUNE 25 ISSUE, 1968



MUSHI PRODUCTION "SHOTARO'S FANTASY WORLD JUN", JUNE 25 ISSUE, 1968

SHOTARO'S FANTASY WORLD

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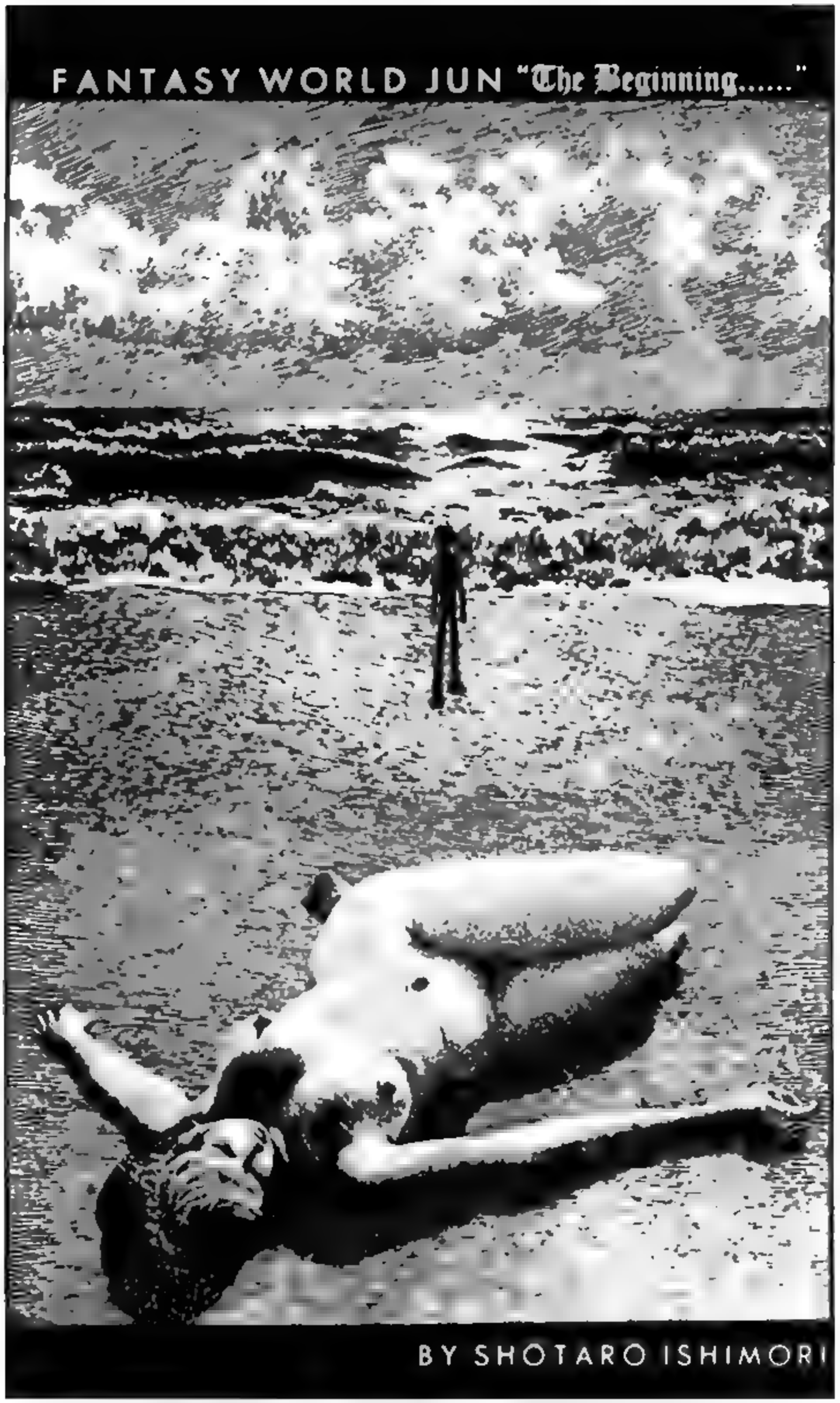
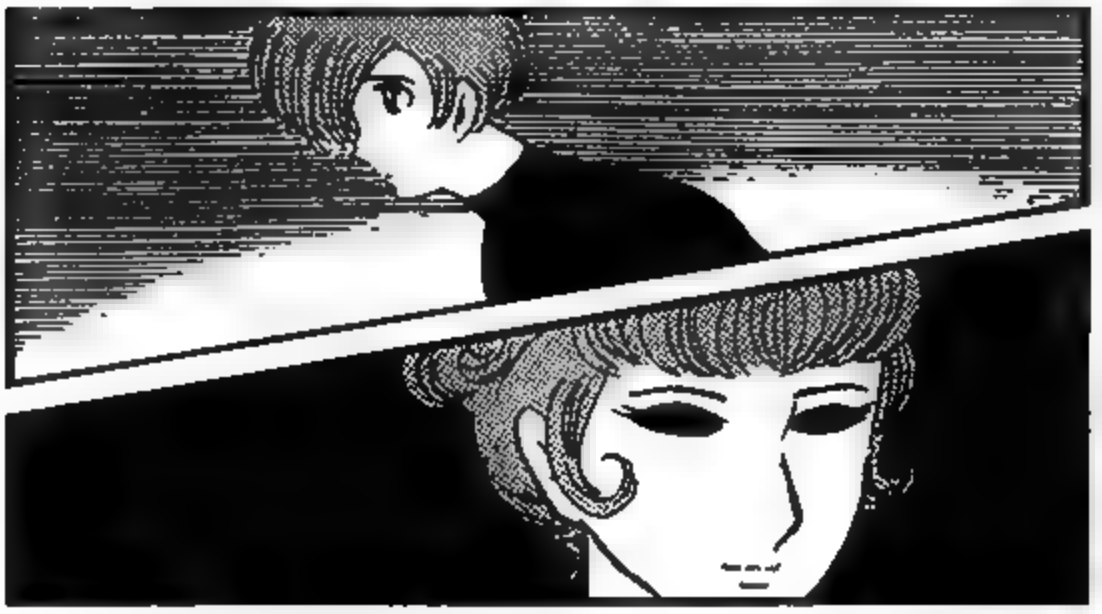
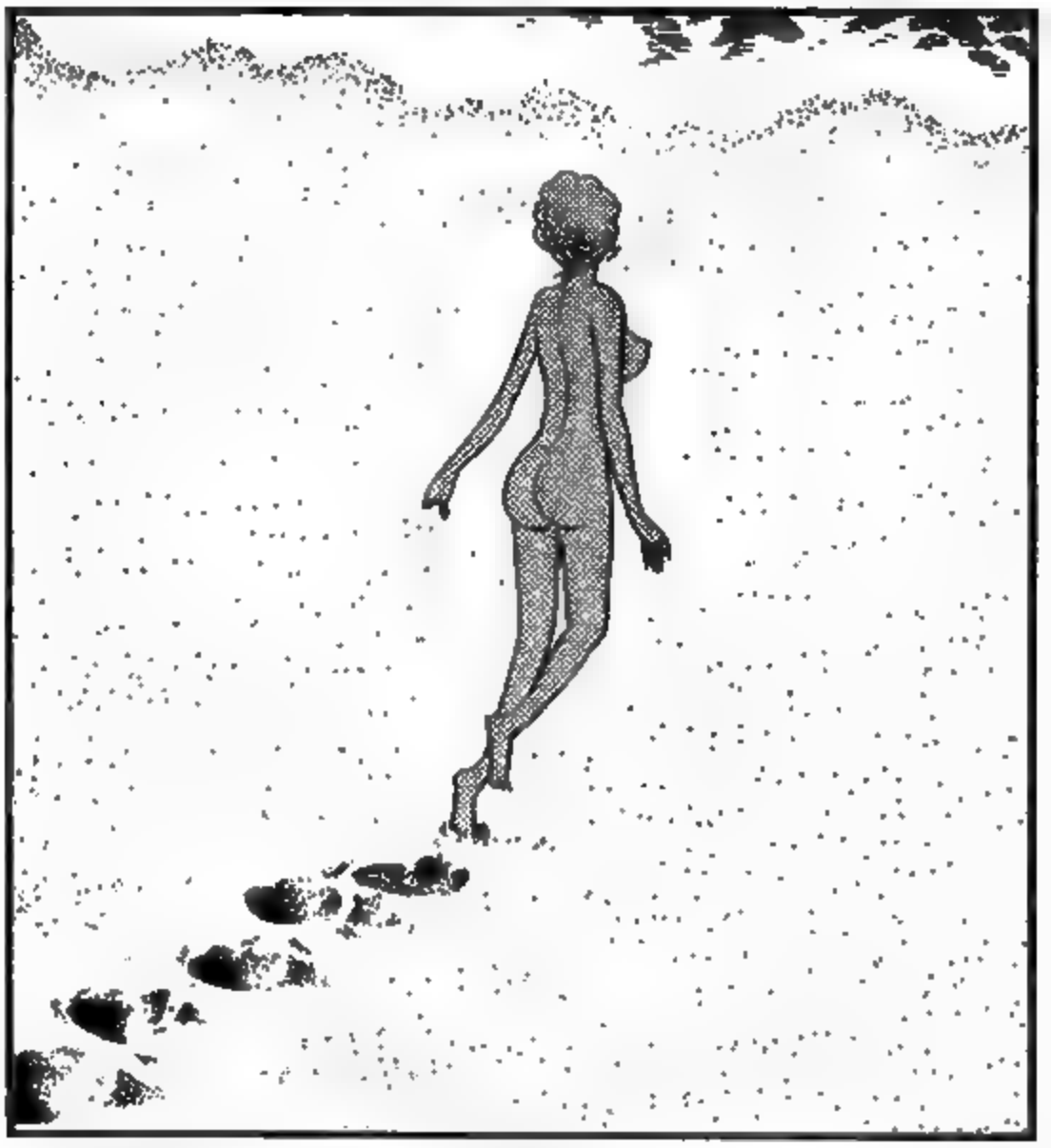
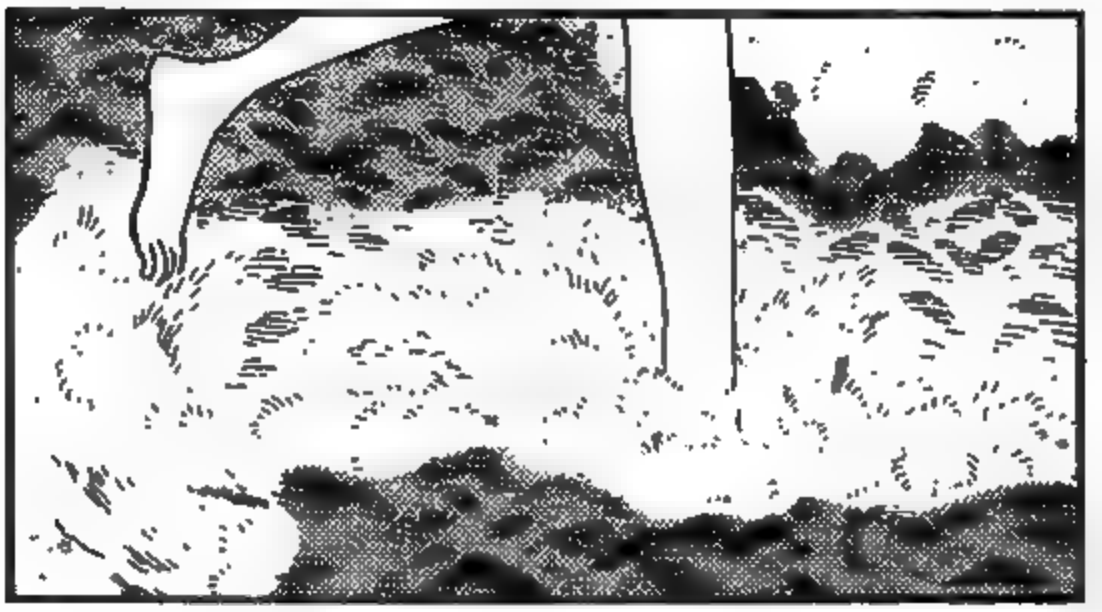
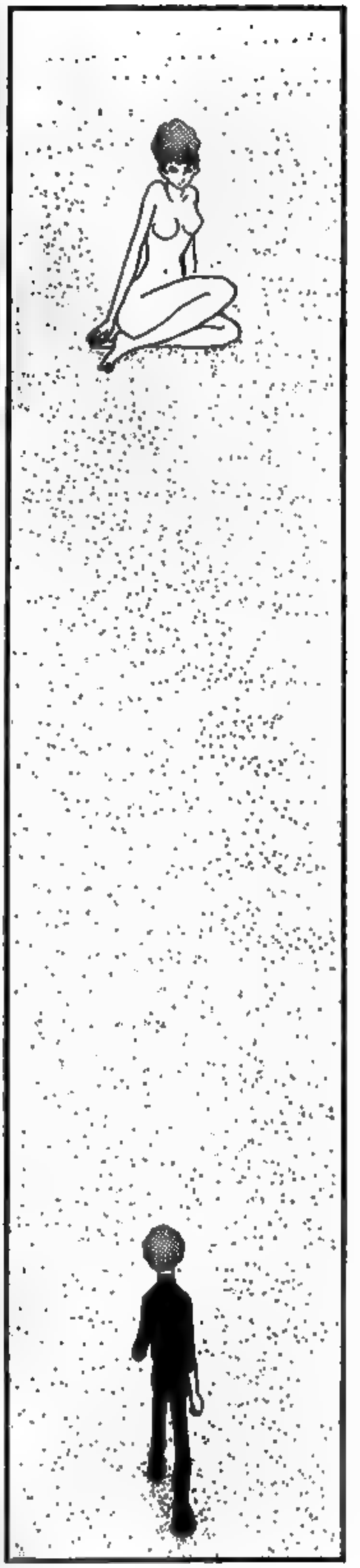
FANTASY WORLD JUN "The Beginning..."

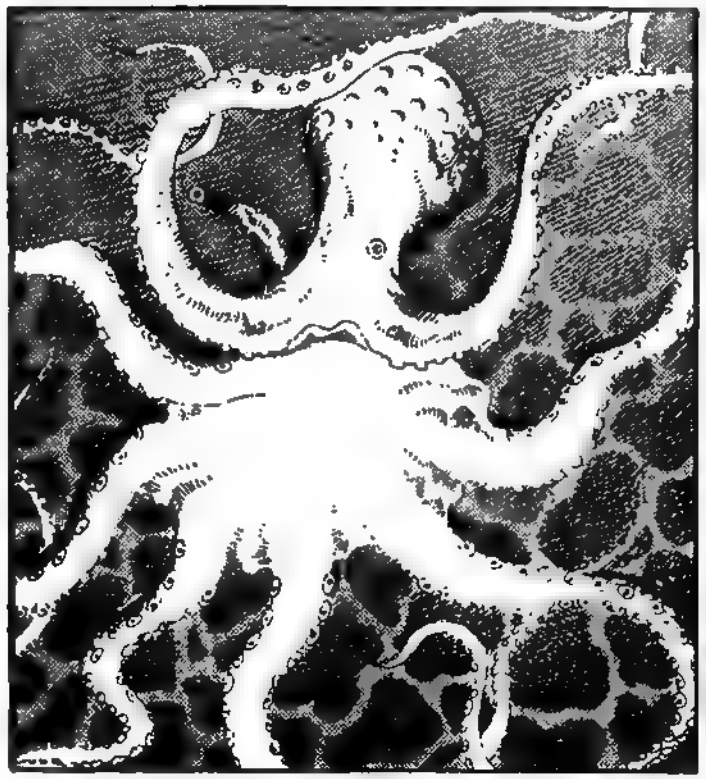

FANTASY WORLD JUN "The Beginning....."
BY SHOTARO ISHIMORI

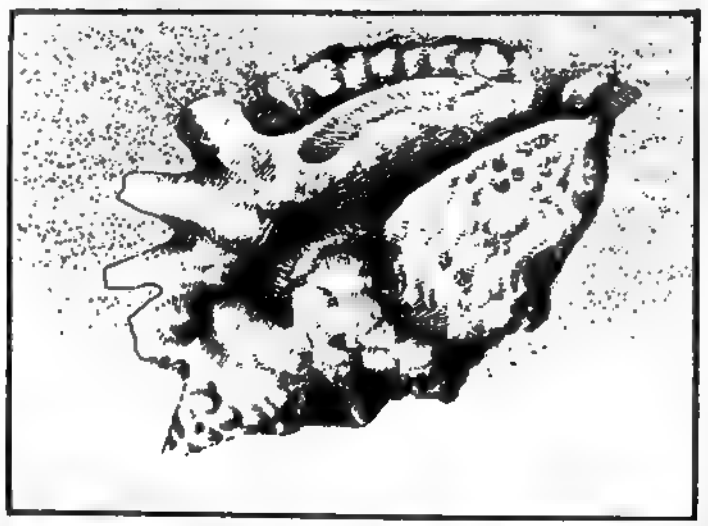


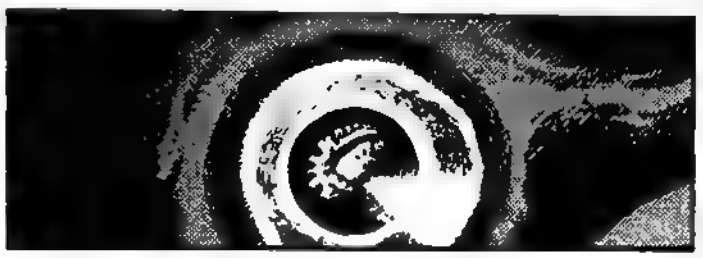


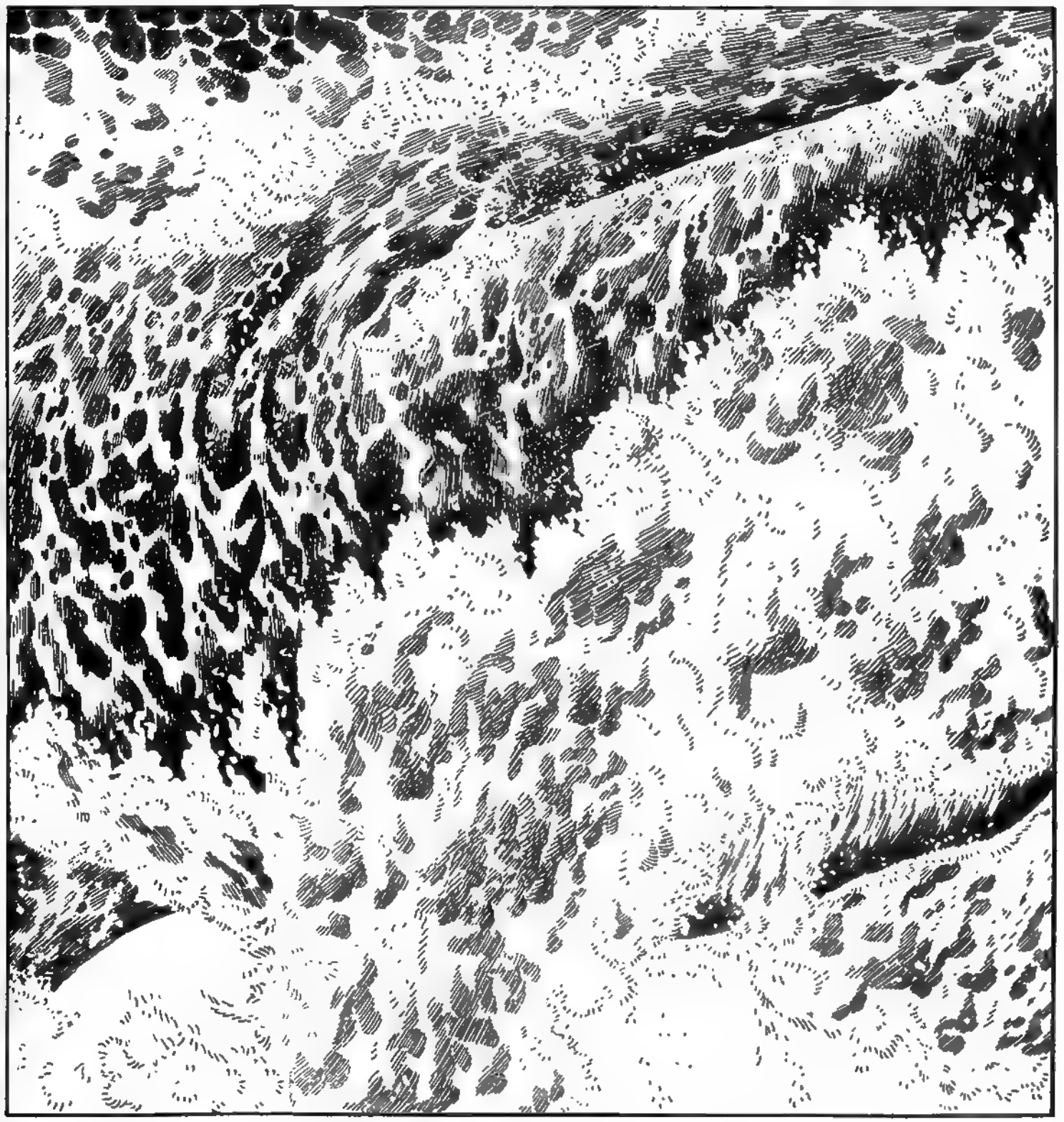


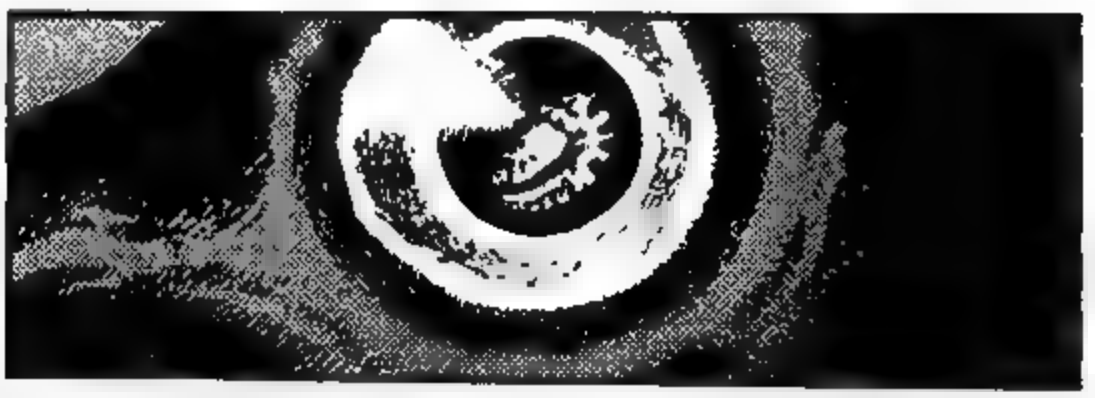


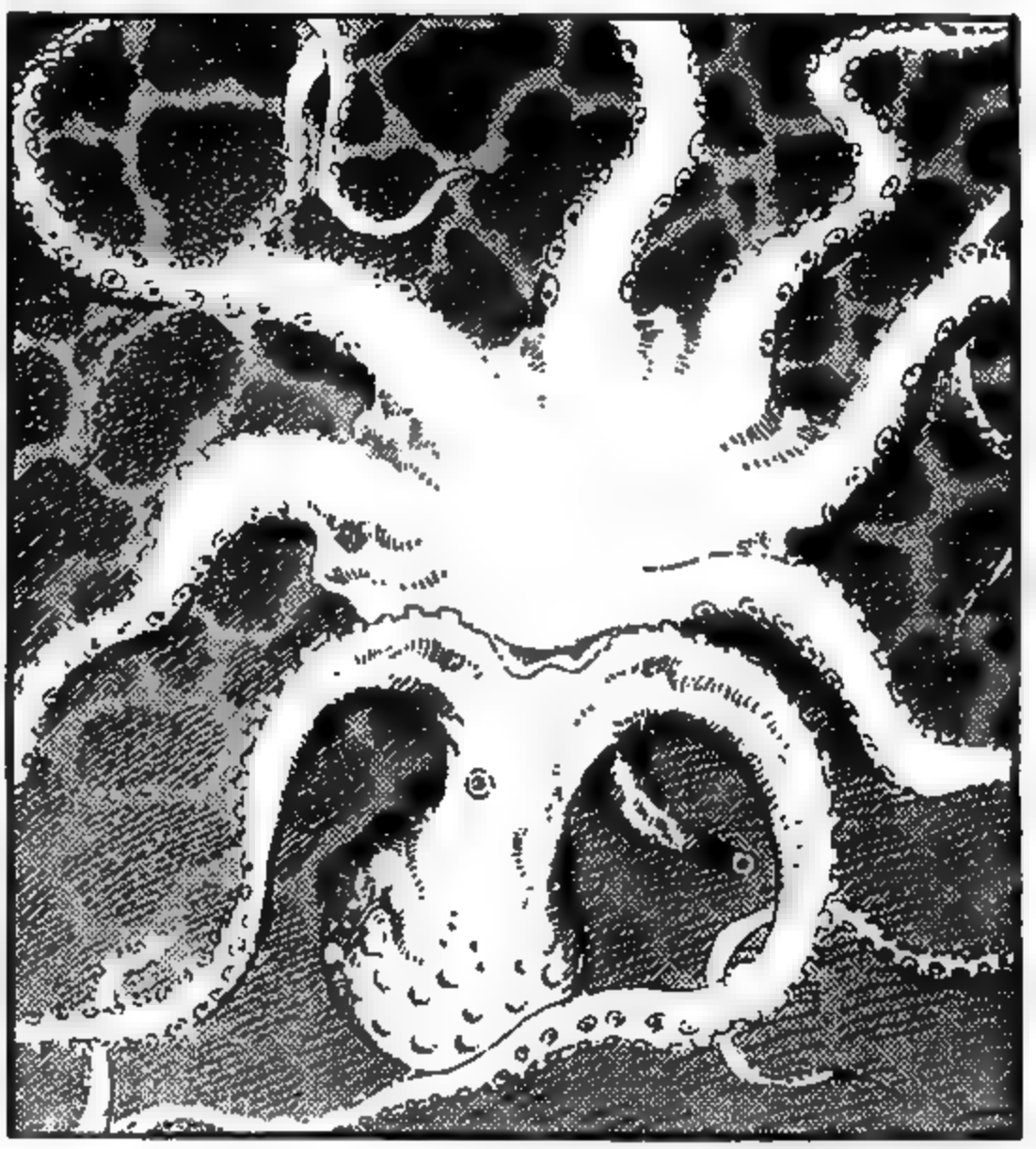


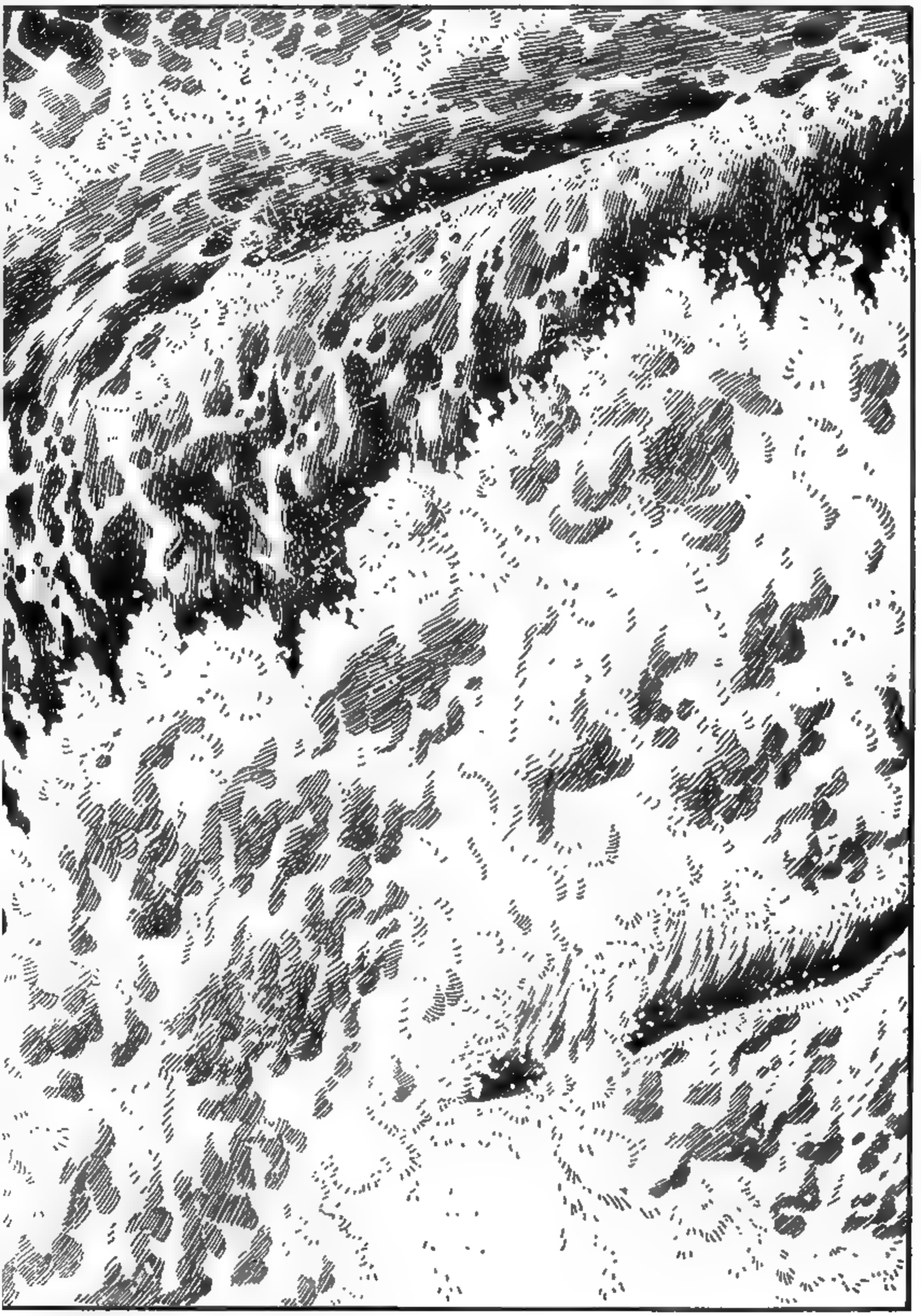


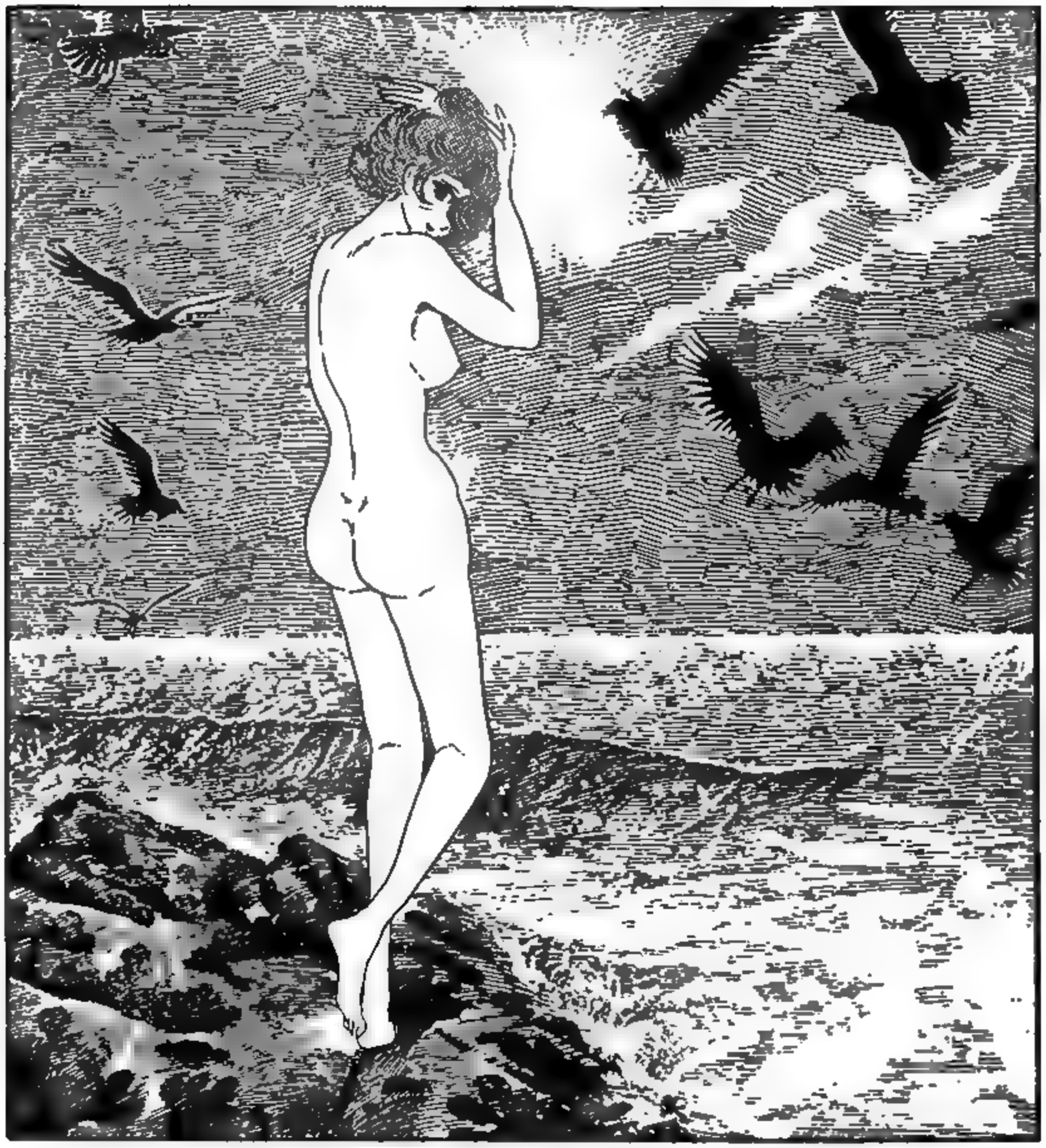


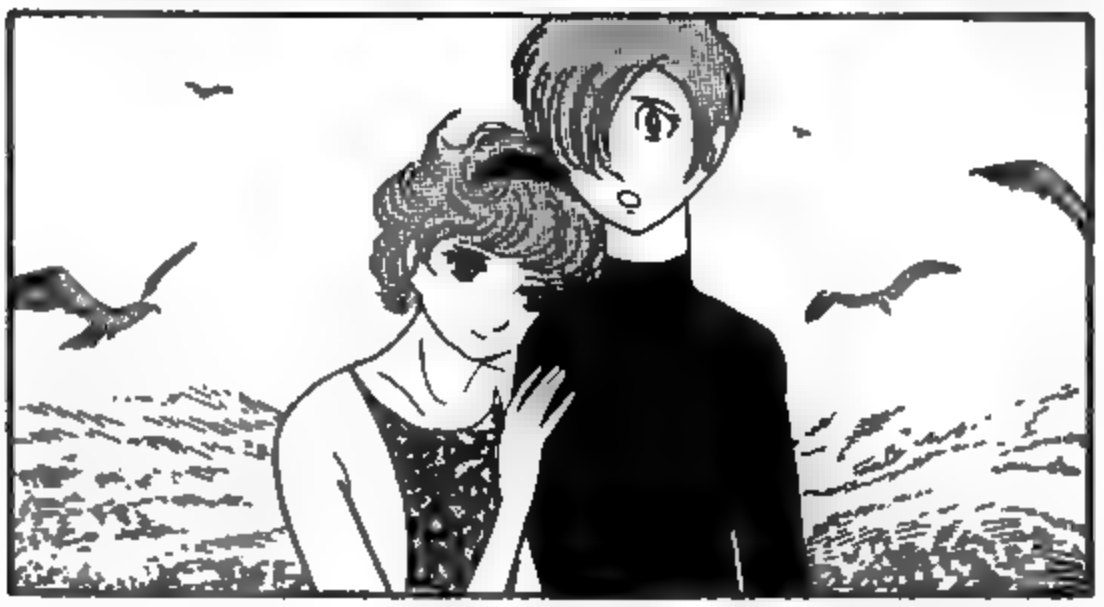


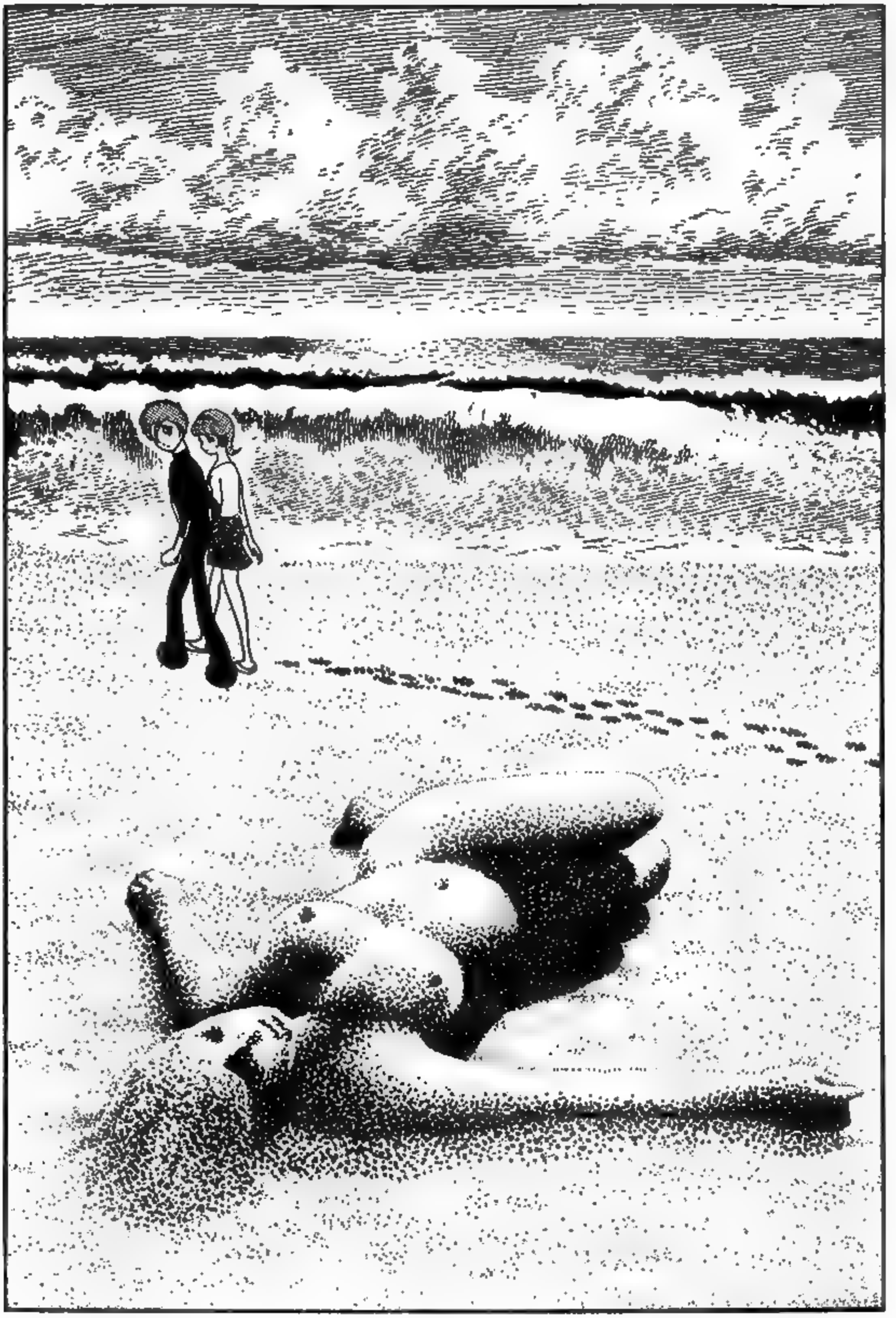












FANTASY WORLD JUN "The Beginning..." –THE END–

SHOTARO'S FANTASY WORLD

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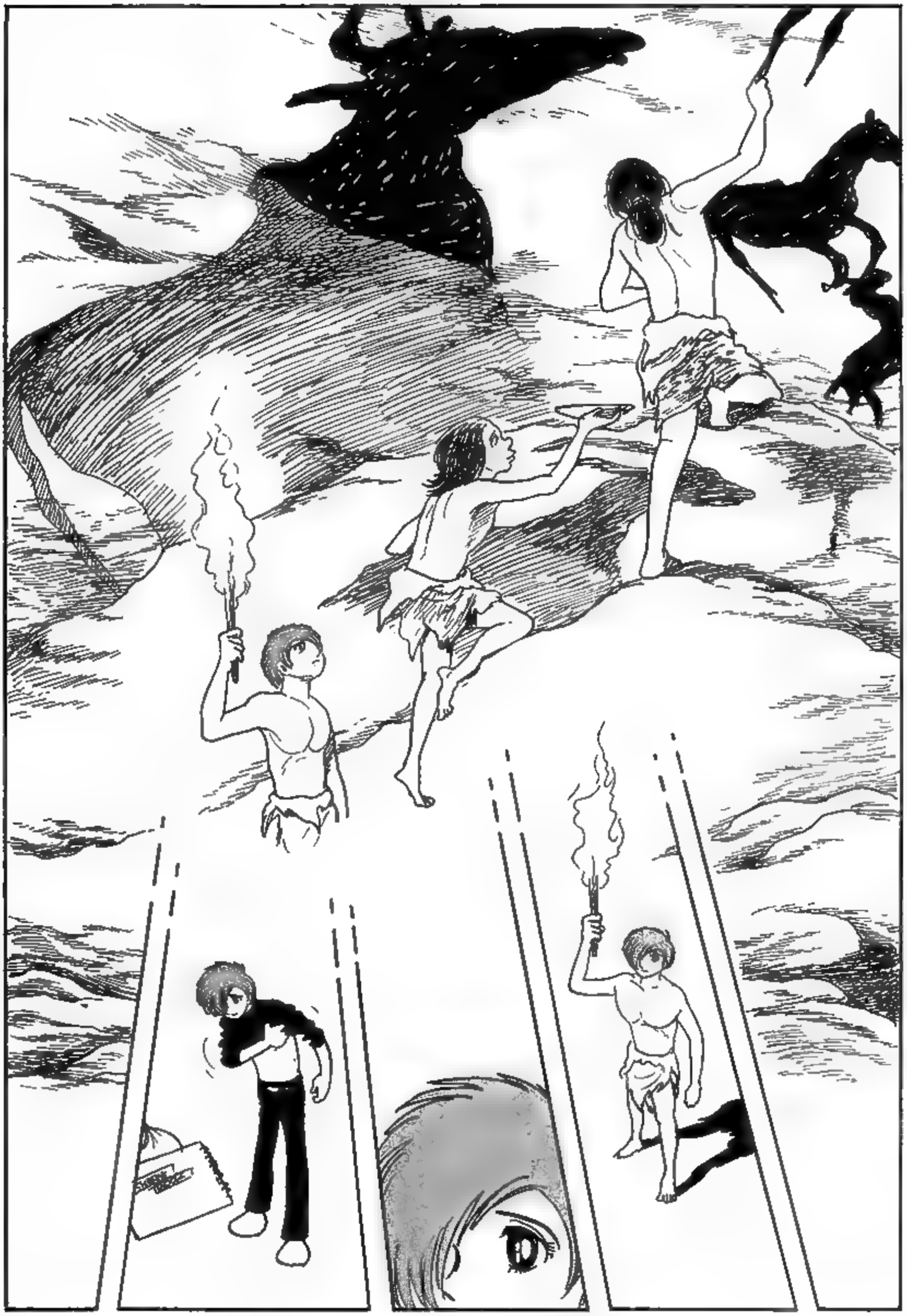
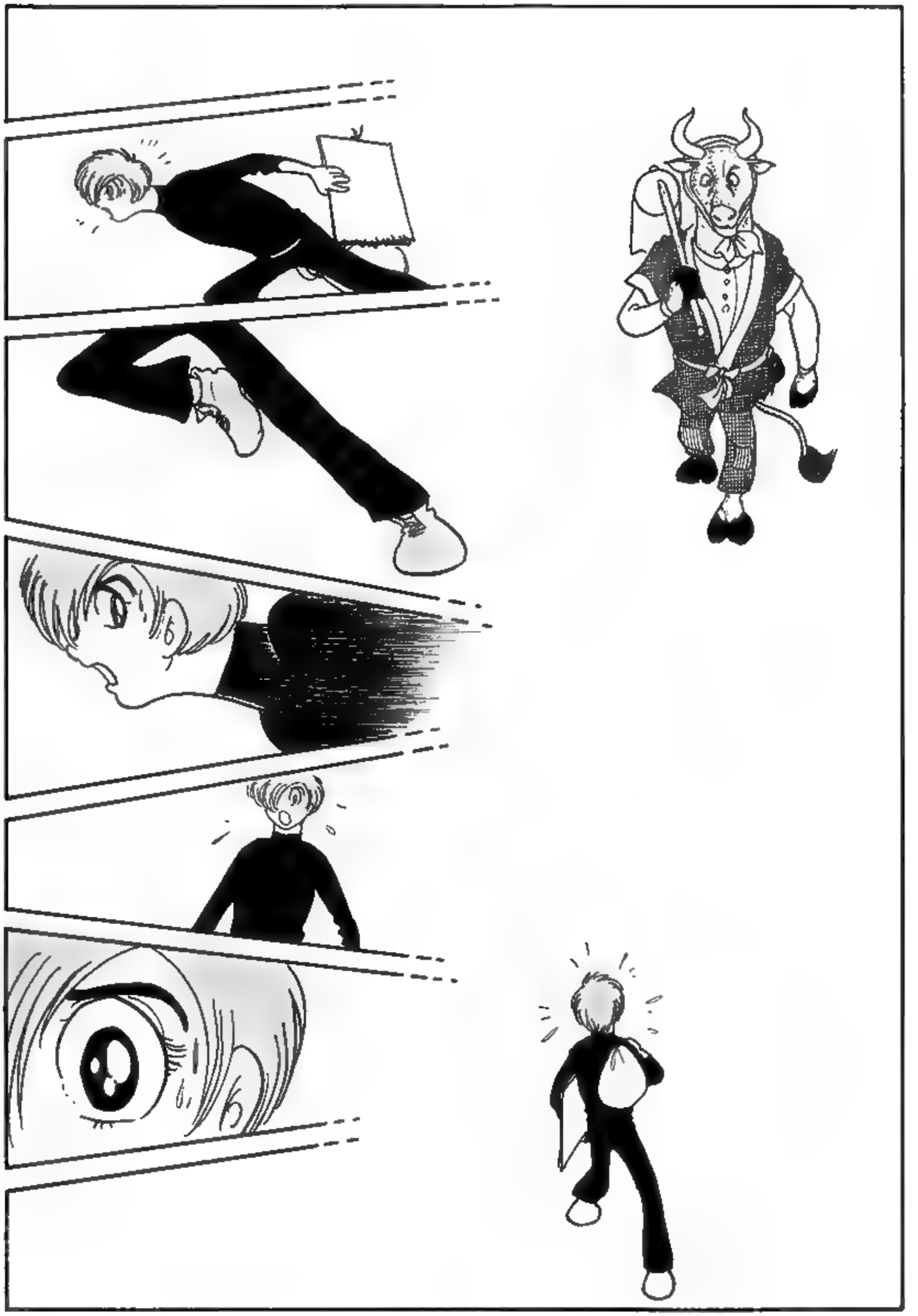
JUN'S MEMORIES

JUN'S MEMORIES





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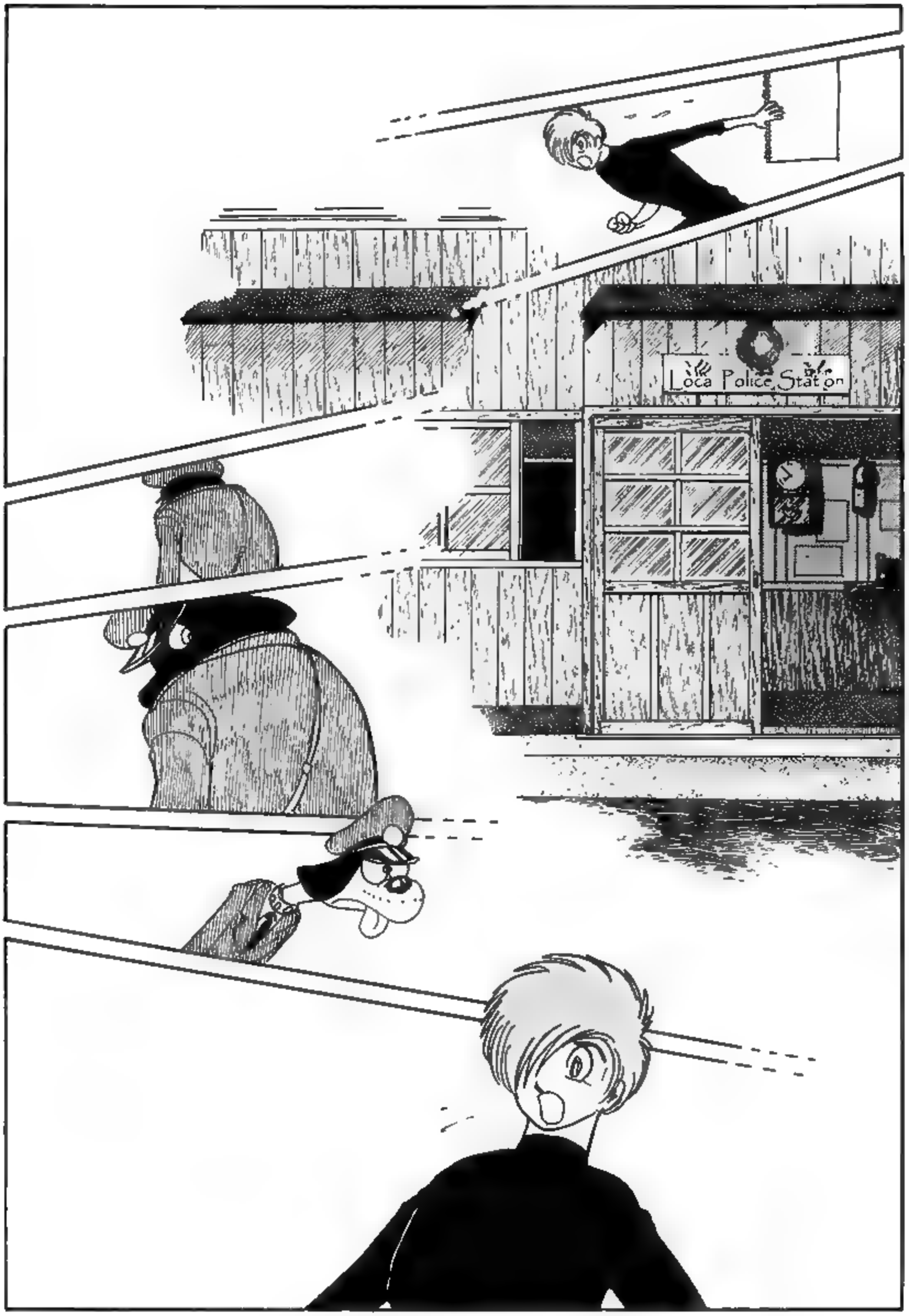
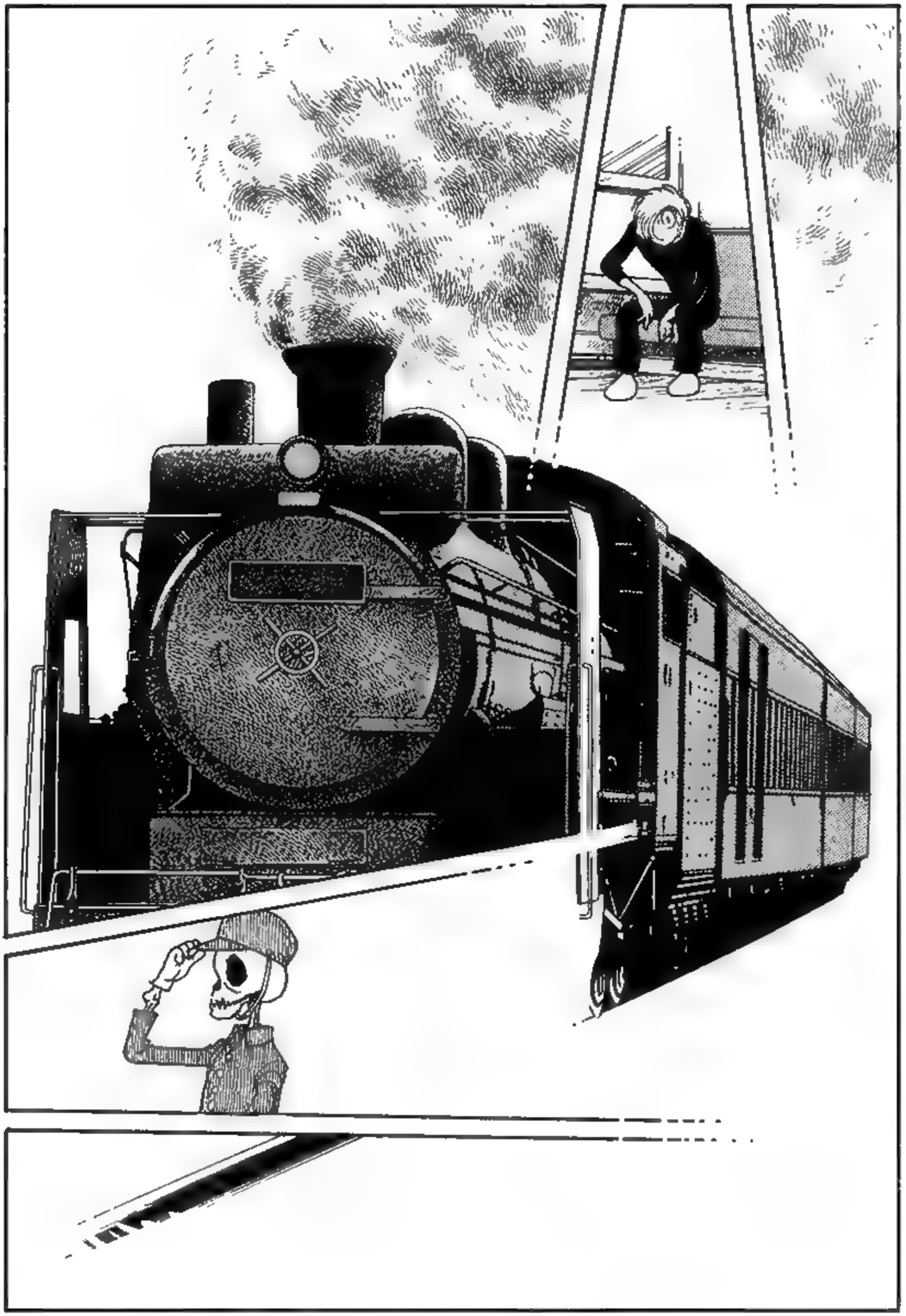
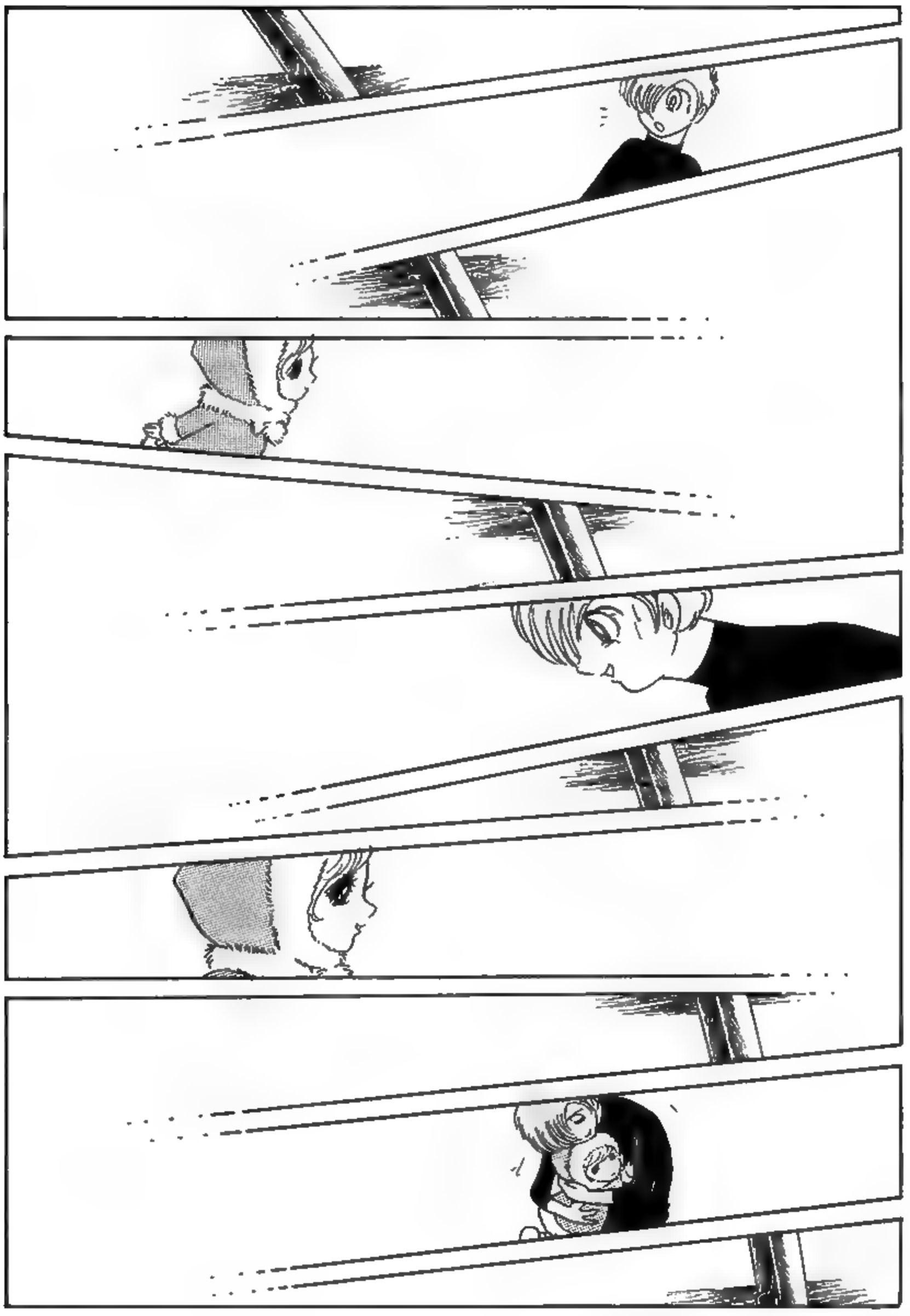
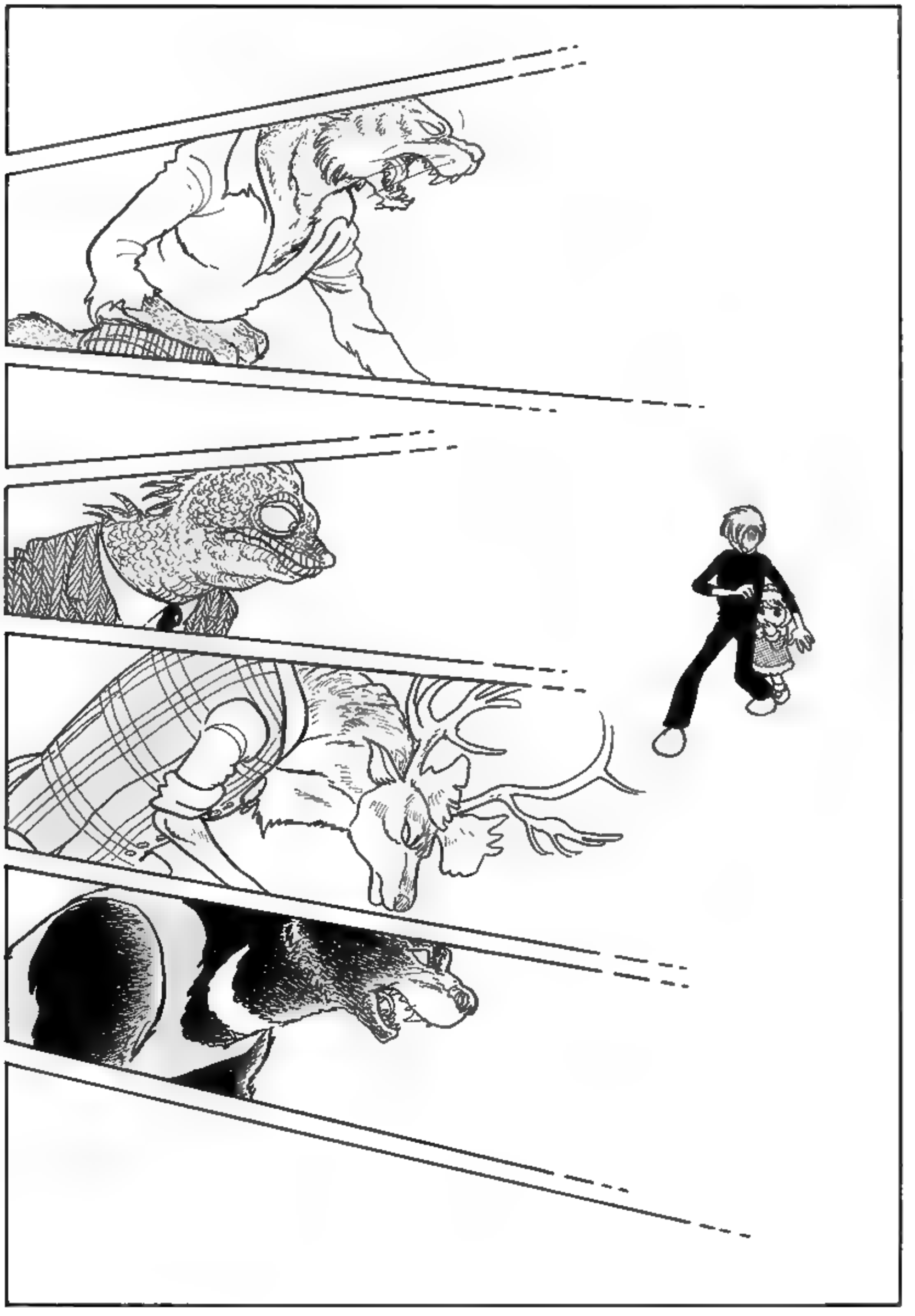
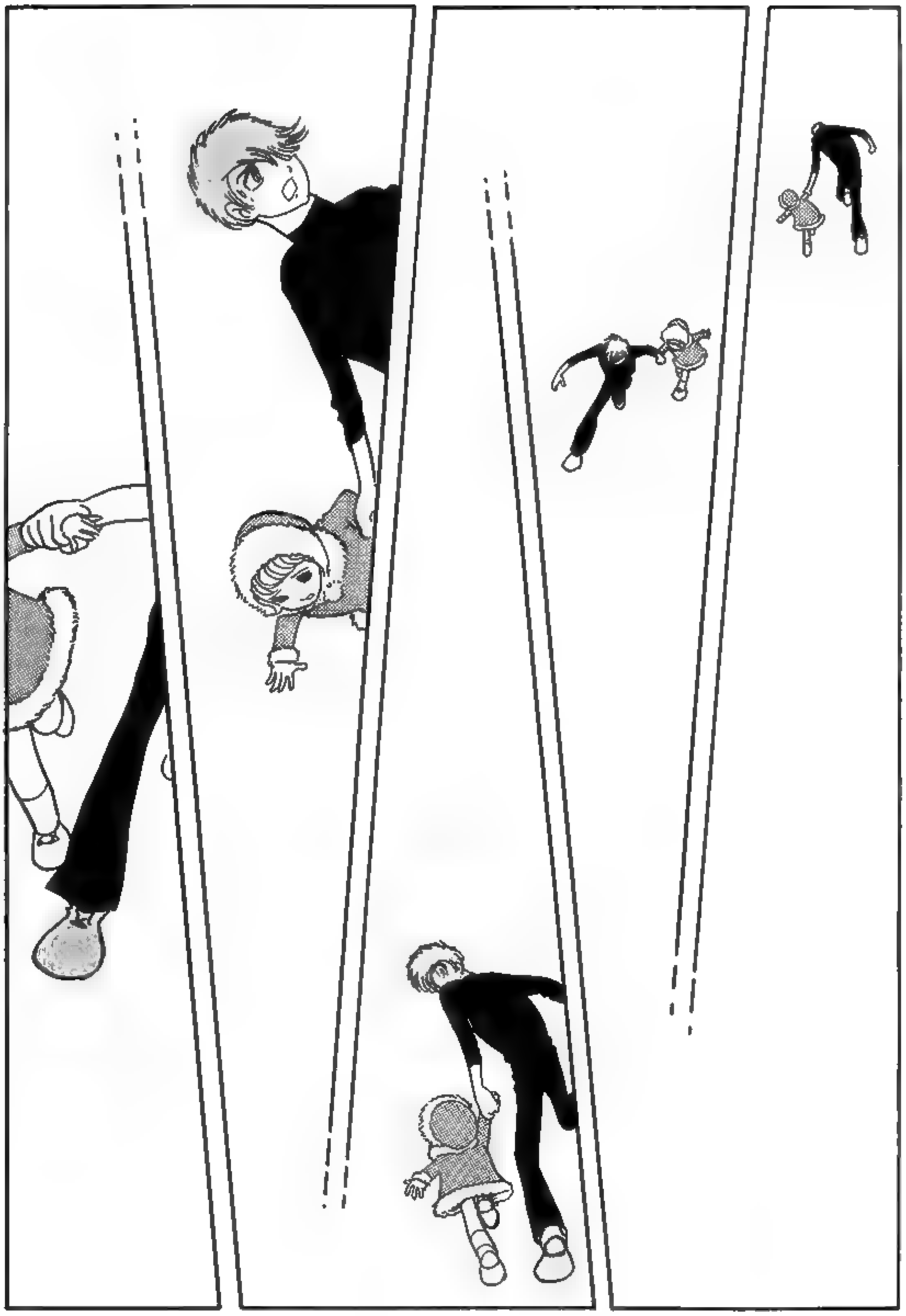
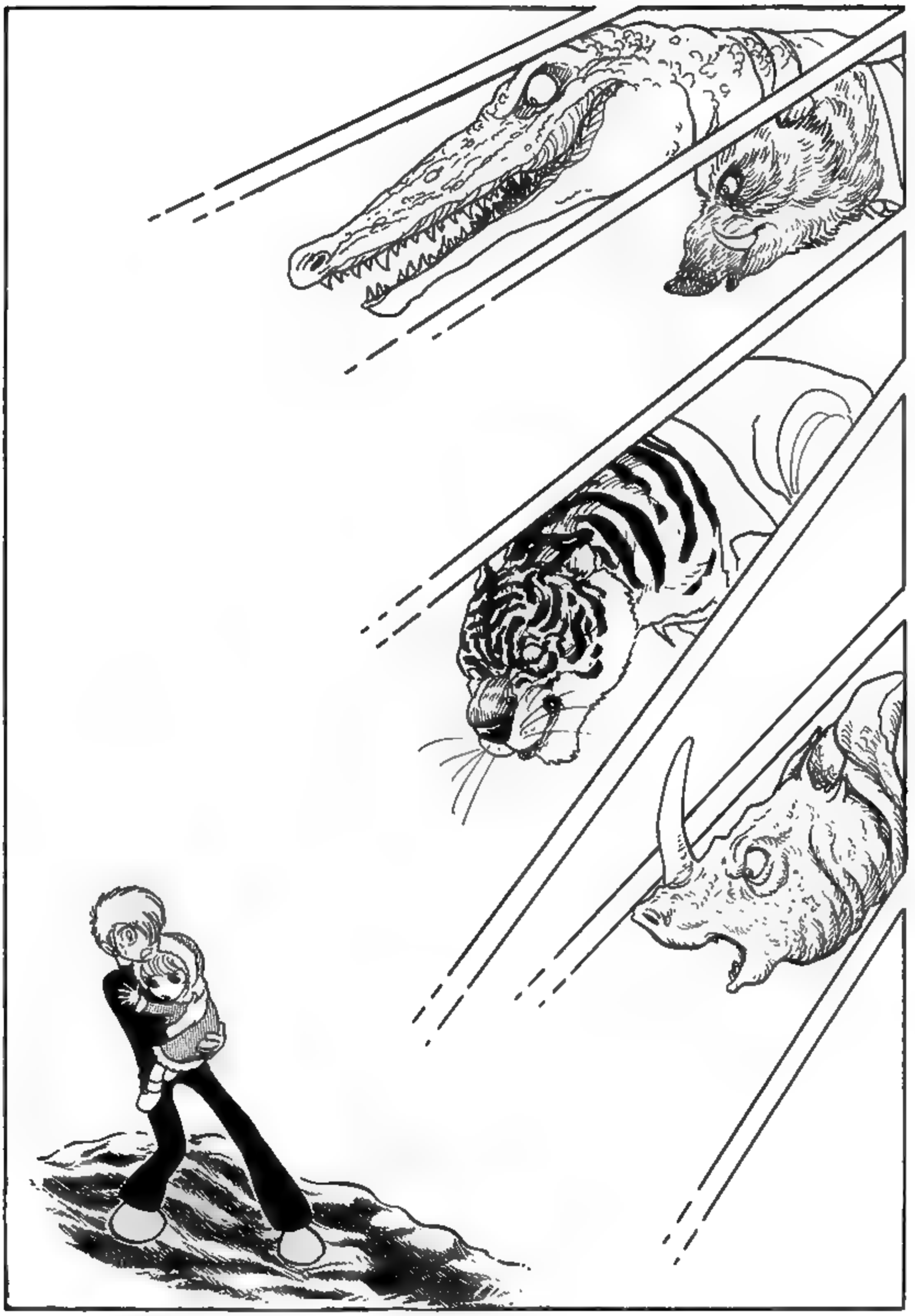

Loca Police Station

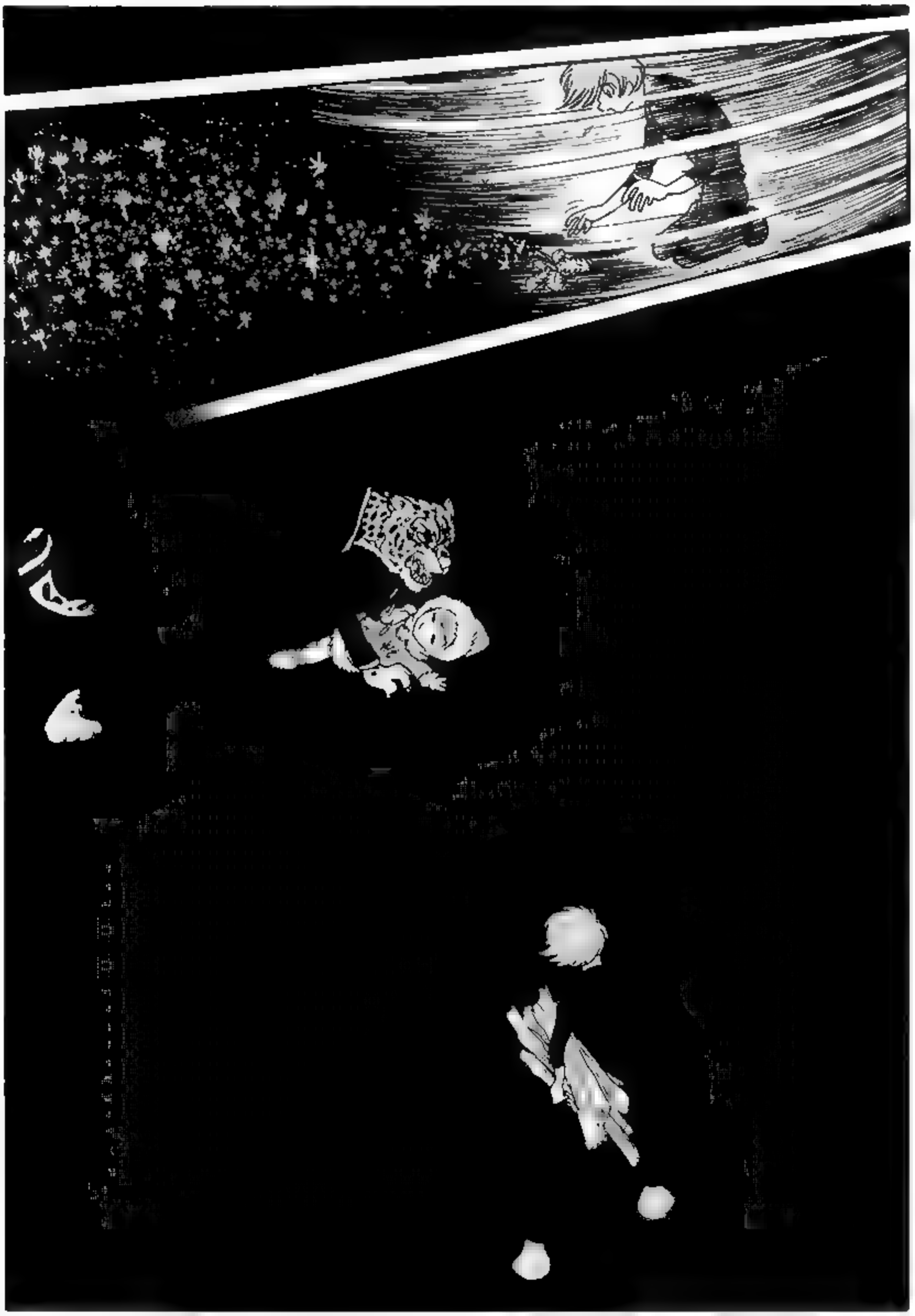


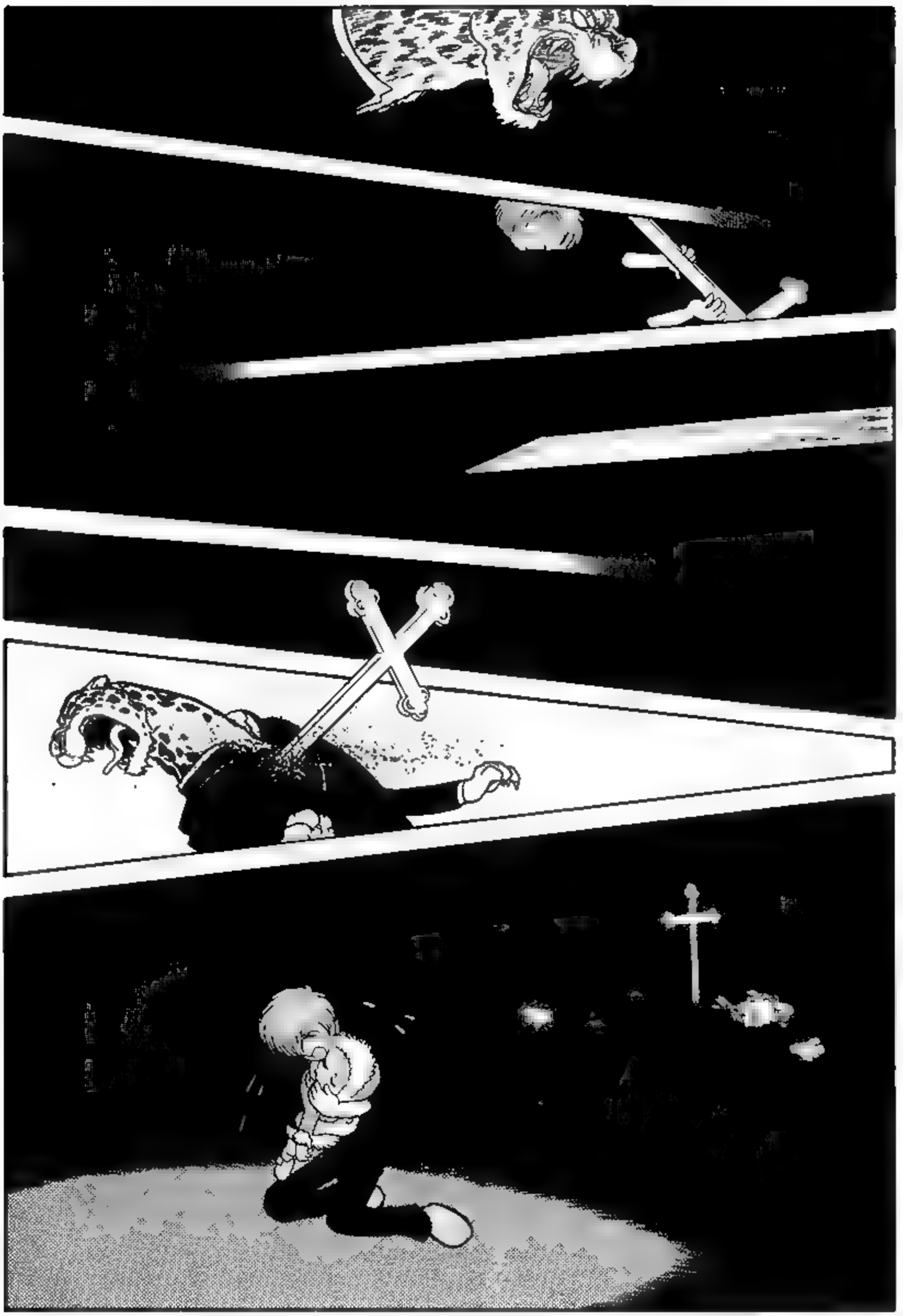


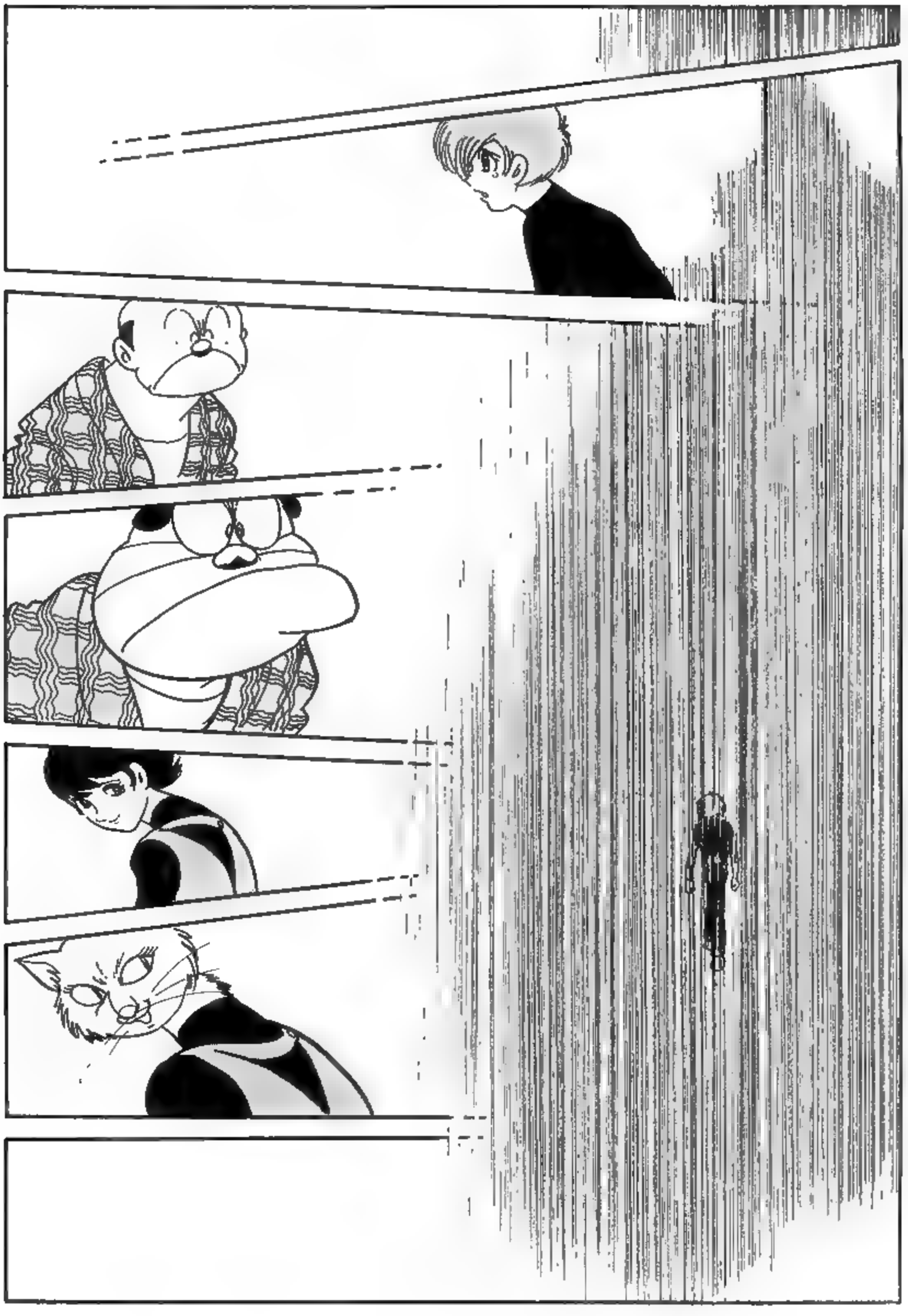


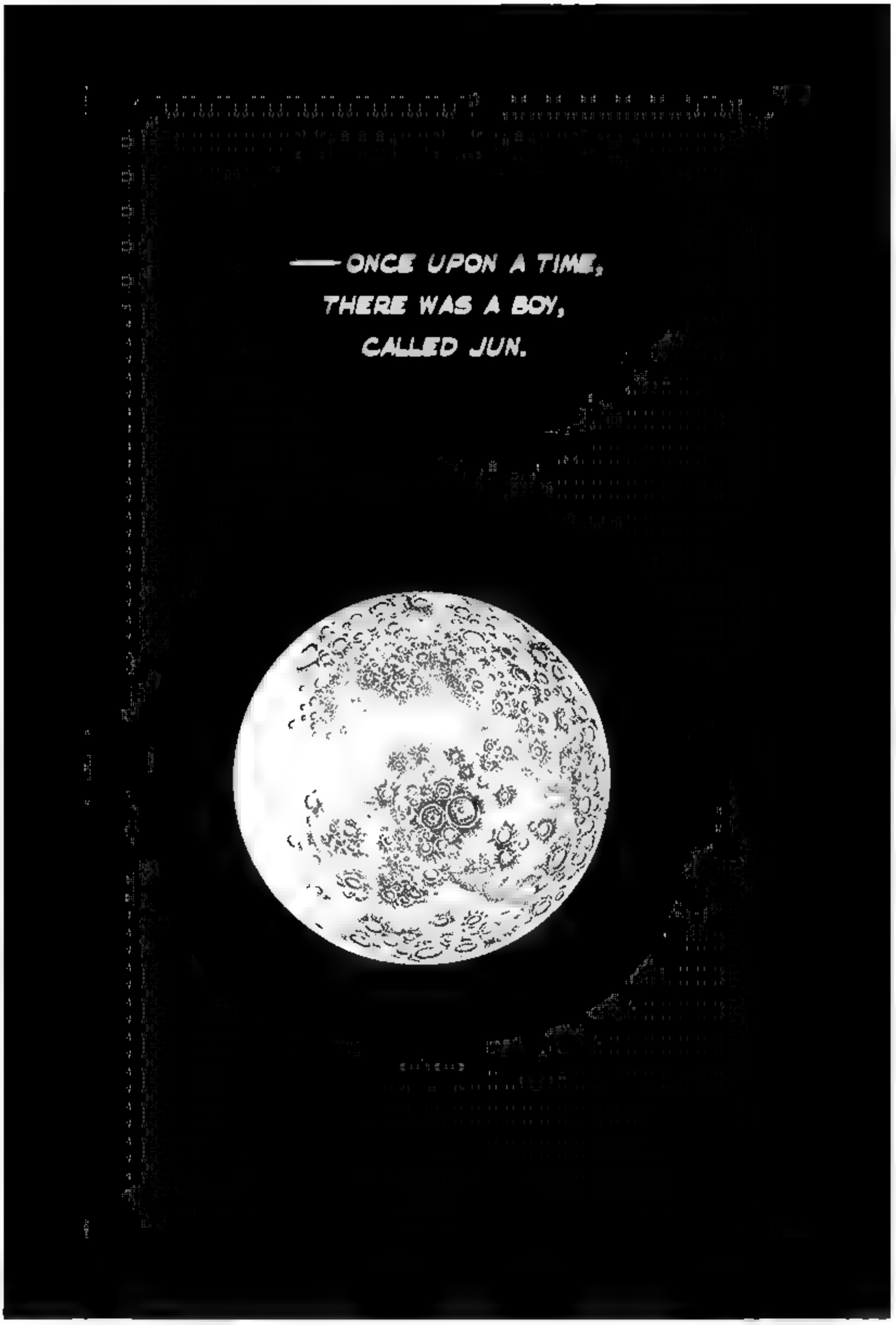








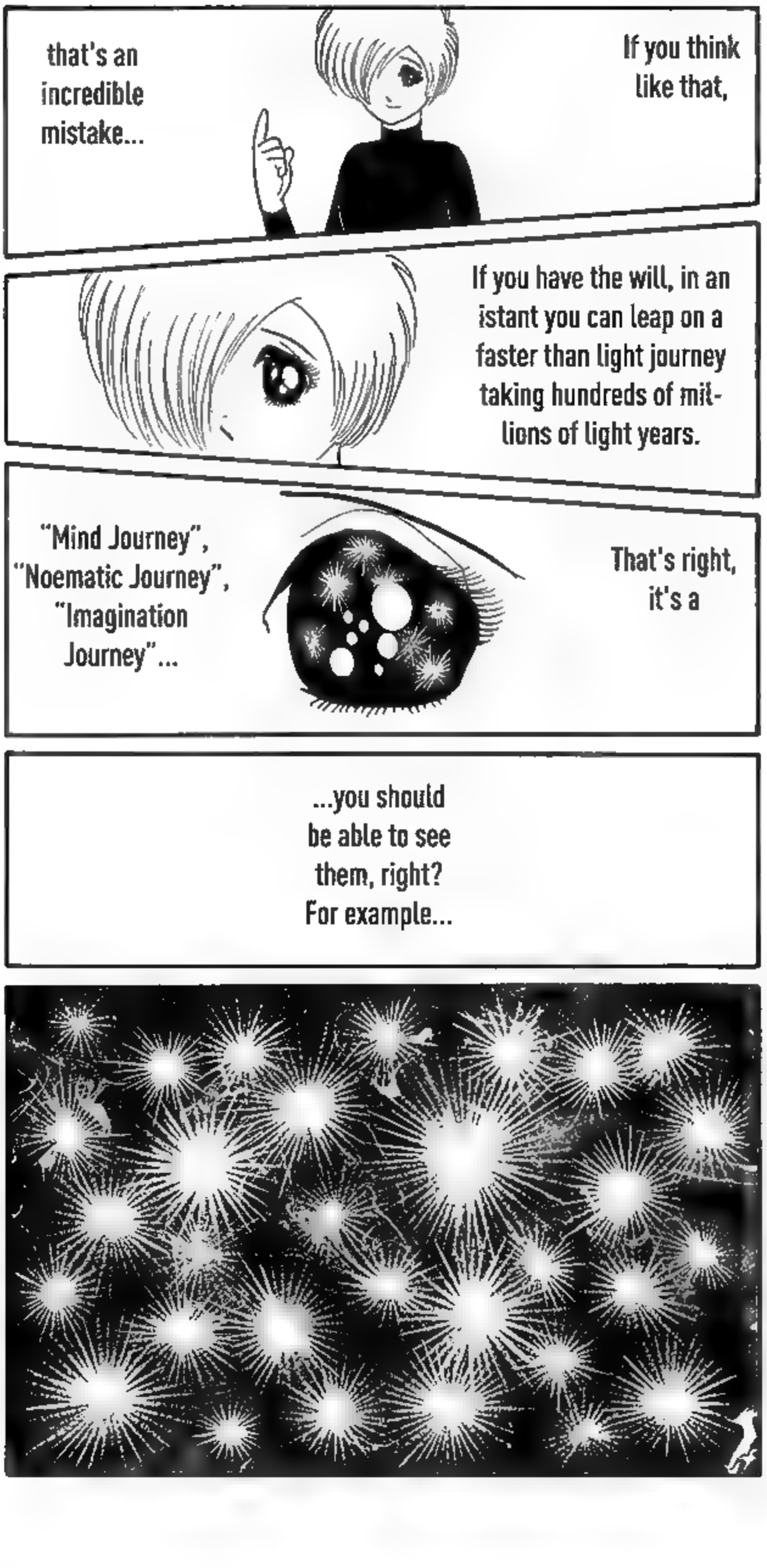



—ONCE UPON A TIME,
THERE WAS A BOY,
CALLED JUN.

THE LEGEND OF JUN

THE LEGEND OF JUN —THE END—

JUN'S OTHER JOURNEYS


that's an incredible mistake...
If you think like that,
If you have the will, in an istant you can leap on a faster than light journey taking hundreds of millions of light years.
"Mind Journey", "Noematic Journey", "Imagination Journey"...
That's right, it's a
...you should be able to see them, right? For example...

NUMBER 1: THE INVITATION TO JOURNEY

—You like to travel a lot, but when it comes to money and free time... don't you think?

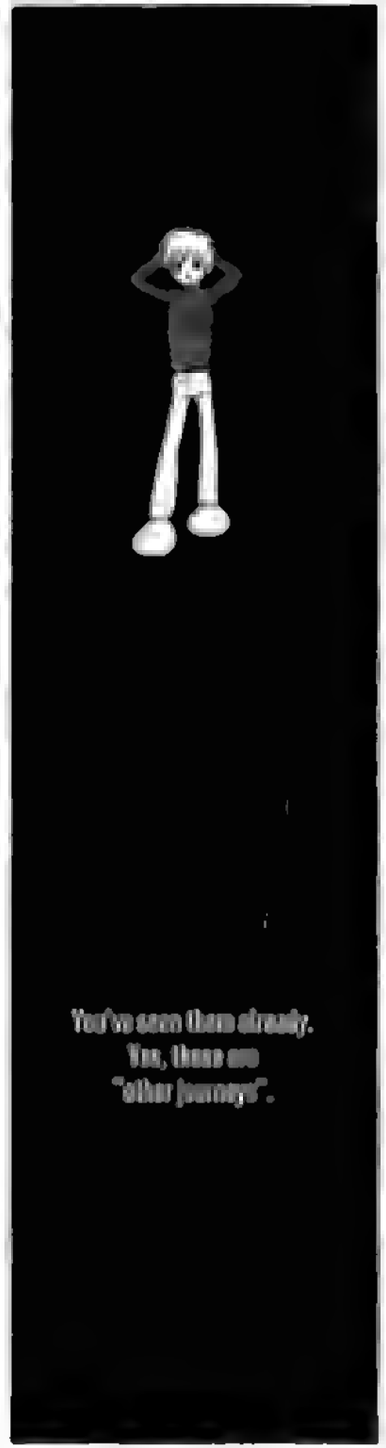
—For example: the infinite space...

...the blue seas...

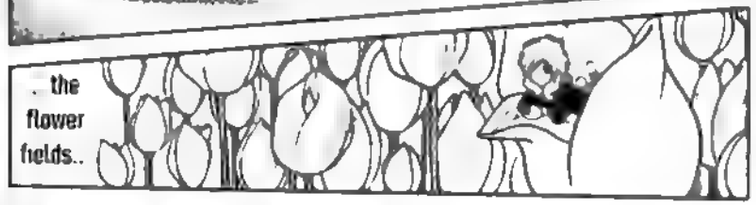
...the atomic rotations...

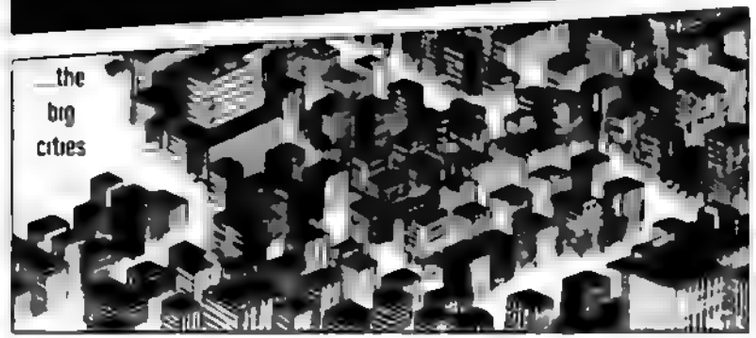
...the joys and sorrows of love...

...the battlefields of hatred and slaughters...



You've seen them already.
Yes, these are
"other journeys".





Note: Herbert George "H. G." Wells (1866 – 1946) was an English writer, now best known for his work in the science fiction genre. He was also a prolific writer in many other genres, including contemporary novels, history, politics and social commentary, even writing textbooks and rules for war games. Wells is one person sometimes called "The Father of Science Fiction", as are Jules Verne and Hugo Gernsback. His most notable science fiction works include The War of the Worlds, The Time Machine, The Invisible Man and The Island of Doctor Moreau.

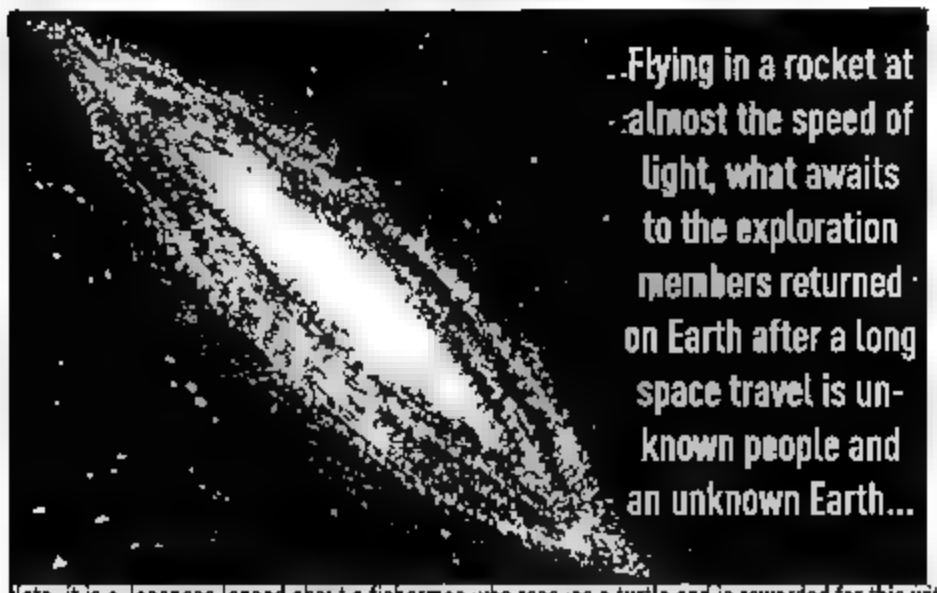
— Time Travel. A journey through time. A jorney towards a past time or one that has yet to come...

The first one to write S.F. with a Time Machine (a machine that cruises through time) theme was the English H.G.Wells*...

NUMBER 2: TIME TRAVEL

So they say, but it was not only him. It's likely that since from the past we had dreams where we wanted to escape from the ties of "time (life)". And before that, even in myths or stories there's plenty of themes similar to that.

For example, in the very familiar Japanese legend of "Urashima Tarou"** too...



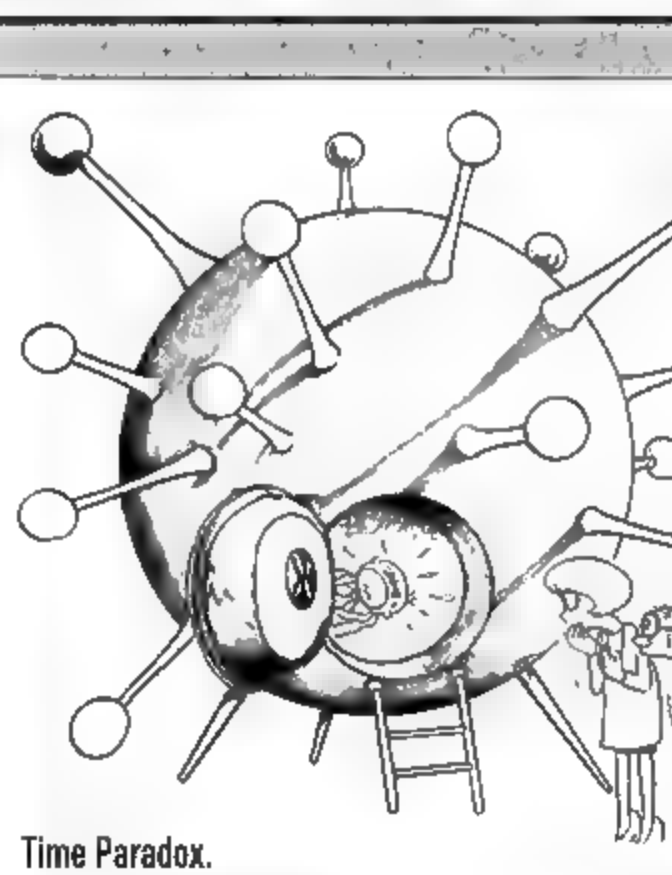
...Flying in a rocket at almost the speed of light, what awaits to the exploration members returned on Earth after a long space travel is unknown people and an unknown Earth...

As if it was like a S.F. space travel story that used Einstein's "Theory of Relativity".

Note: It is a Japanese legend about a fisherman who rescues a turtle and is rewarded for this with a visit to Ryuhgujhou, the palace of Ryuhjin, the Dragon God, under the sea. The turtle was none other than Otohime, the Dragon God's daughter. He stays there for three days. Wanting to go home to see his aging mother he gets permission from Otohime to leave. She gives him a tamatebako, a box that will protect him, but she says that it's never to be opened. He returns to his village and finds himself 300 years in the future. Struck by grief, he absent-mindedly opens the box from which bursts forth a cloud of white smoke. He suddenly ages and dies, turning into dust.

Yes, besides, whatever a "journey" may be, a journey is a journey. A theory is not needed...

...if you changed history going to the past. the present would end up changing too. What would happen to you if you killed your father? With a time machine, there could be many interesting paradoxes. Nowadays we don't have time



Time Paradox.
Saying that he wanted to see how he was when he was a baby, the professor has boarded the time machine.

By the way...Jun has a dream where he becomes a mangaka in the future...Putting aside if he'll become one or not, it seems he's thinking about some S.F. Time Machine themed stuff.
Please watch.

..in other words, this is because the "time" of Earth passes many times faster than the "time" in the rocket. This is the result of the "Theory", if you understand it or not. Using this theory, with a machine capable of accelerating steadily, passing the speed of light, if you flew it above the Earth... wouldn't it be possible to go back in time...? That's a time machine.

— o time, stop! You're beautiful...

Yesterday I was sad. Will I be sad tomorrow too?

To 1 000 000 B.C !!

ビュー

...come, let's depart !

A-at last, it s com-pleted!!

...10 years, 20 years, ...30 years. The Professor continued re-searching the Time Machine...

...haah, I'm elated

to breathe the air that humanity has yet to breath..

to step on the earth that no one has stepped onto . !!

I

for this deep emotion...just wanting to savor a moment of "glory"..

I've averted my eyes away from every pleasure A thirty years unswerv ng deter-mination

Ah...aaah, at last, now. .

ZOOOM

we were waiting for you to thank you wholeheartedly...and we thought to have a party to commemorate the first steps on Earth!!

Tell us your thoughts

We're your descendants! Thanks to you, we became able to freely travel in time. !

Great inventor of the Time Machine...!

Wel-come, Profes-sor!!

POP POP

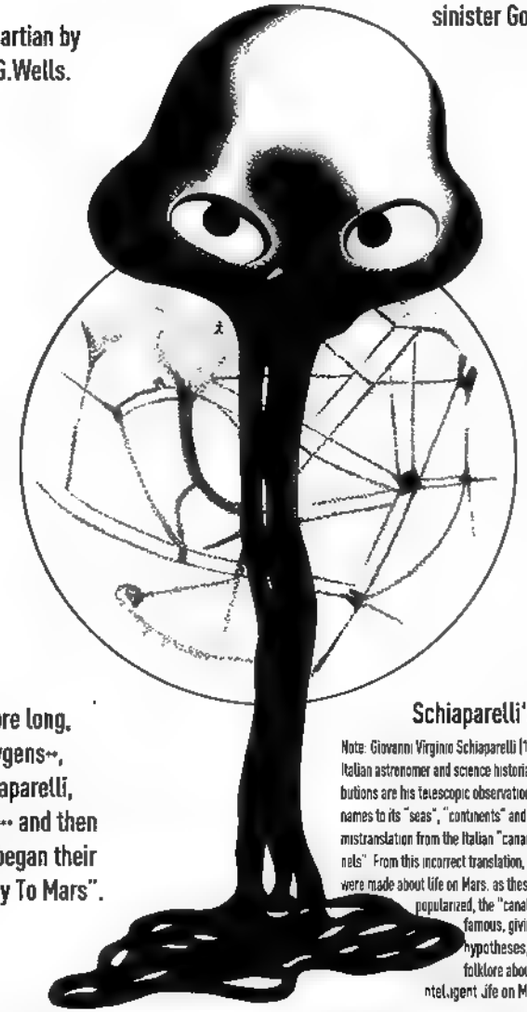
CLAP CLAP CLAP CLAP CLAP CLAP

パチパチ!

NUMBER 3:
THE JOURNEY TO MARS

— the red planet, Mars, since back in the day it was the sinister God of War...

A martian by H.G.Wells.



Before long, Huygens--, Schiaparelli, Lowell--- and then Wells began their "Journey To Mars".

Schiaparelli's Mars.*

Note: Giovanni Virginio Schiaparelli (1835 – 1910) was an Italian astronomer and science historian. Among his contributions are his telescopic observations of Mars. He gave names to its "seas", "continents" and "canals", an English mistranslation from the Italian "canali" instead of "channels". From this incorrect translation, various assumptions were made about life on Mars, as these assumptions were popularized, the "canals" of Mars became famous, giving rise to waves of hypotheses, speculation, and folklore about the possibility of intelligent life on Mars, the Martians.

Note: Christian Huygens (1629 - 1695) was a prominent Dutch mathematician and natural philosopher. He is known particularly as an astronomer, physicist, probabilist and horologist. Huygens was a leading natural philosopher of his time. His work included early telescopic studies of the rings of Saturn and the discovery of its moon Titan, the invention of the pendulum clock and other investigations in timekeeping. He published major studies of mechanics and optics, and a pioneer work on games of chance

Note: Viking 1 was the first of two spacecraft (along with Viking 2) sent to Mars as part of NASA's Viking program. It was the first spacecraft to successfully land on Mars and perform its mission, and held the record for the longest Mars surface mission of 6 years and 116 days or 1775 sols (from landing until surface mission termination, Earth time) until that record was broken by the Opportunity Rover on May 19, 2010.

Note: Percival Lawrence Lowell (1855 – 1916) he was an American businessman, author, mathematician, and astronomer who fueled speculation that there were canals on Mars and who spent much of his life trying to prove the existence of intelligent life on the red planet. After his death, astronomers developed a consensus against the canal hypothesis, but the popular concept of Martian canals excavated by intelligent Martians remained in the public mind for the first half of the 20th century, and inspired a corpus of works of classic science fiction. He also founded the Lowell Observatory in Flagstaff, Arizona, and formed the beginning of the effort that led to the discovery of Pluto fourteen years after his death. The choice of the name Pluto and its symbol were partly influenced by his initials, PL.

...but, what if even there happens that there're no friends? Yes, that's right. People, again, will begin a new "Journey to Mars".

...people often say they go on a journey to seek solitude and so on, but that's wrong. They set out to find new friends, new loves in a new place, escaping from solitude...

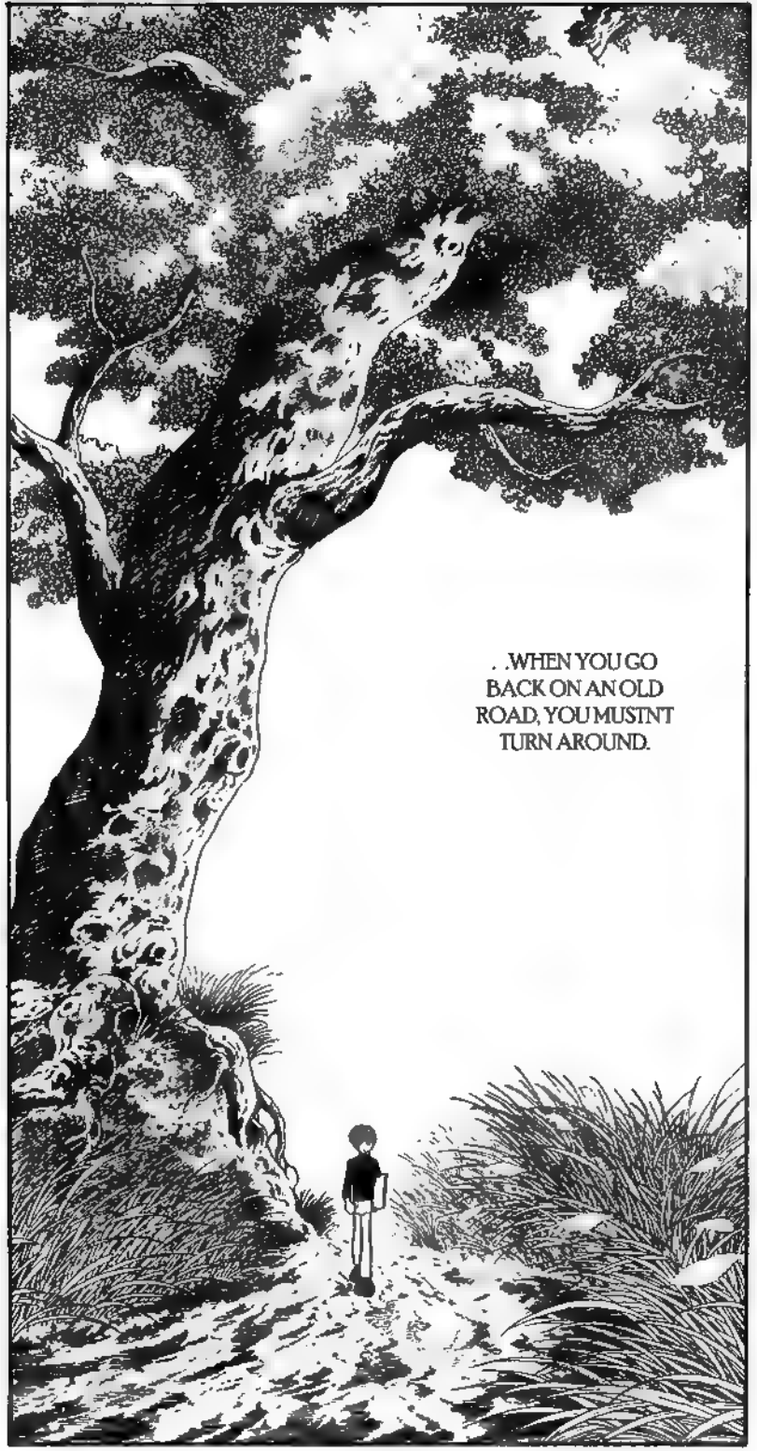
NUMBER 4: THE JOURNEY ON AN OLD ROAD

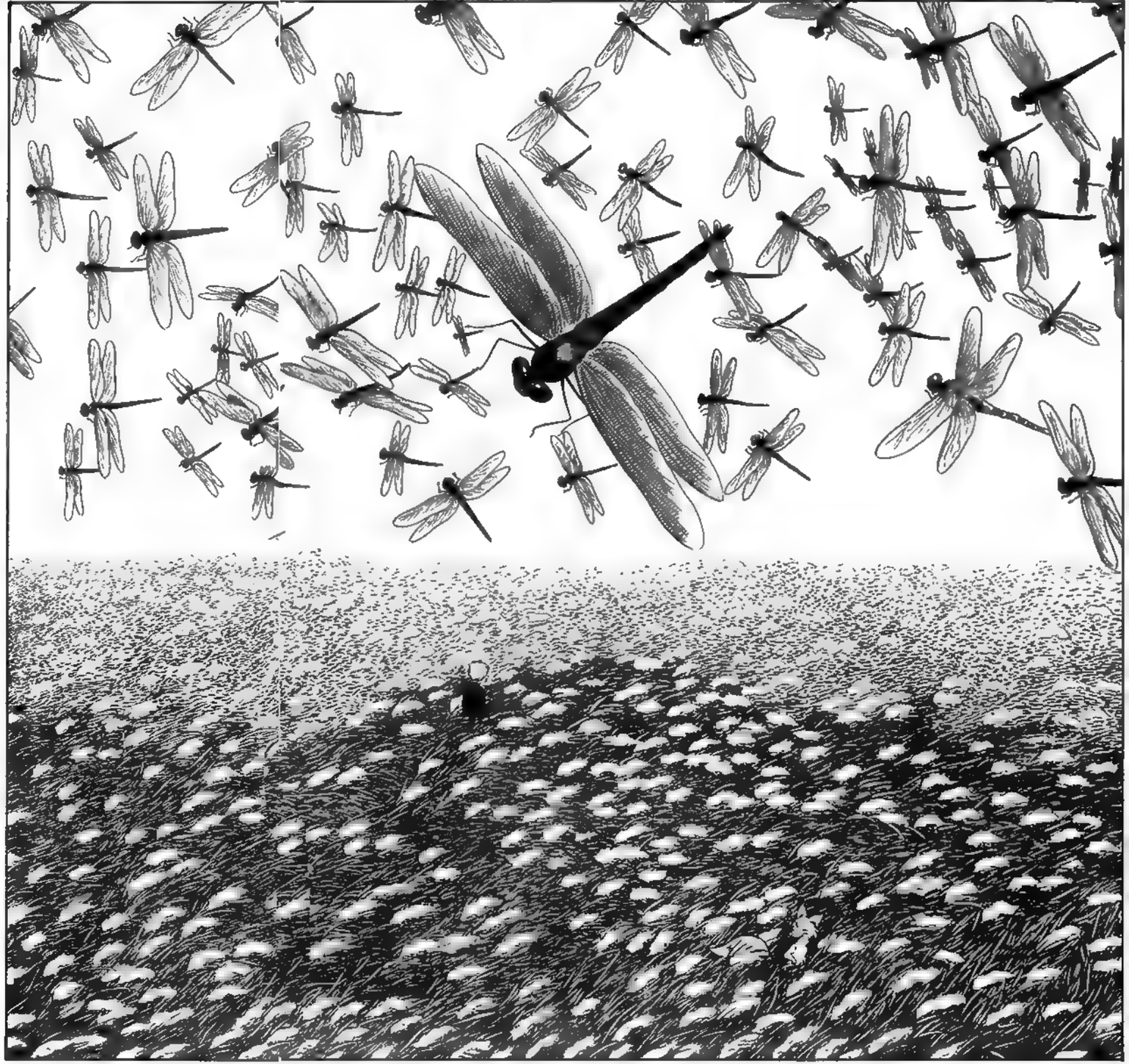
WHEN WE WALK ON AN OLD ROAD, WE'D BETTER BE CAREFUL.

WE MUSTN'T THINK TO WATCH WELL ONCE MORE THE PEOPLE WE PASS BY.

IF WE TRY TO SEE
THEM MORE
CLEARLY, WE
CAN SEE THE
OLDEN DAYS.

—YES, WHAT IS CALLED
AN OLD ROAD, IN SPITE
OF YOUR VOLITION, IT'S
A ROAD THAT GOES
BACK IN TIME


. .WHEN YOU GO
BACK ON AN OLD
ROAD, YOU MUSTNT
TURN AROUND.



THE PEOPLE WHO THINK TO GO ON A JOURNEY, LIKEWISE, THINK WHERE THEY SHOULD GO. IT'S THE MOST ENJOY ABLE TIME...

...FOR A MANGA JOURNEY, YOU FIRST THINK ABOUT WHAT YOU SHOULD DRAW

YOU SETTLE ON A DESTINATION (WHAT YOU WANT TO DRAW). YOU PREPARE THE THINGS YOU NEED FOR THE JOURNEY. LUGGAGE, CLOTHES, SHOES .TOWELS, TOOTHBRUSH AND...IN THE CASE OF MANGA, THIS IS HOW IT TURNS OUT

EVEN THE ACT OF DRAWING MANGA IT'S SIMILAR TO A JOURNEY.

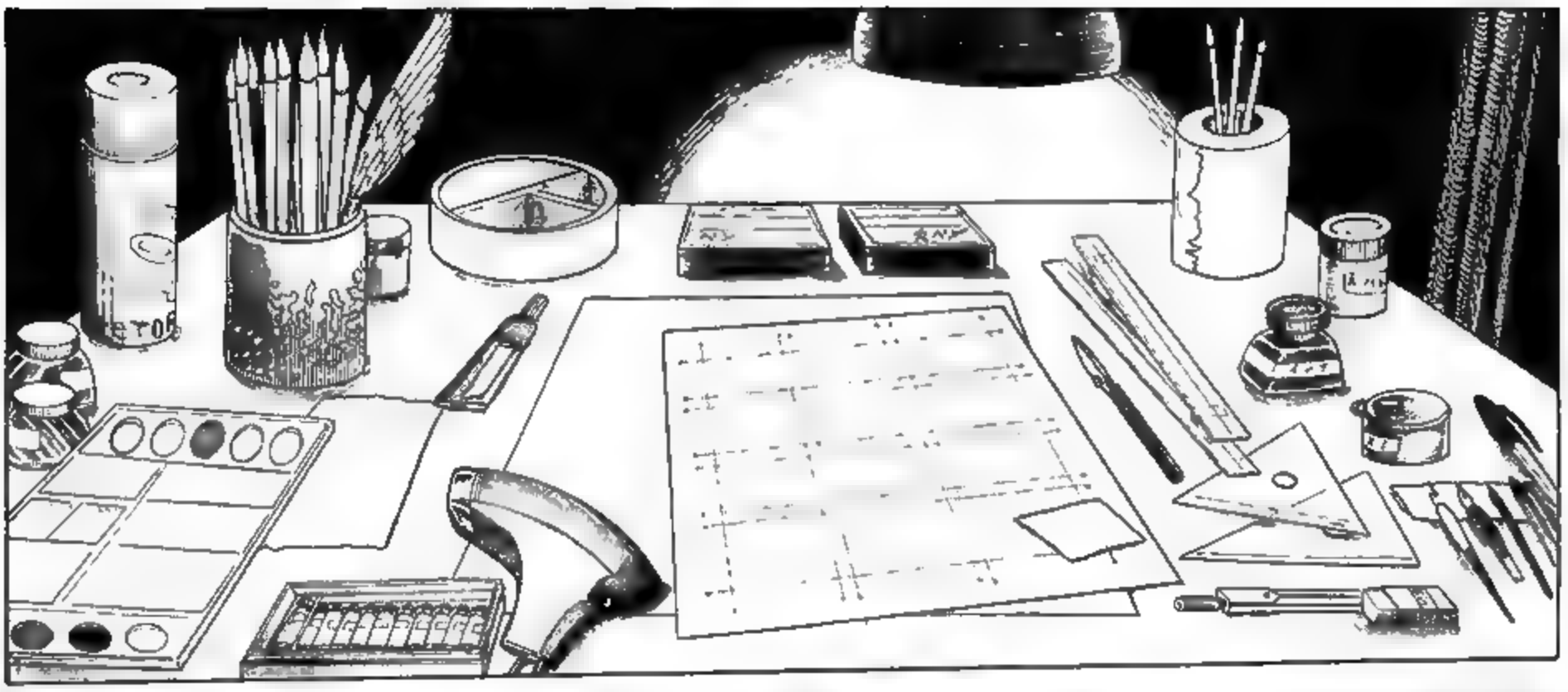
NUMBER 5: MANGA JOURNEY

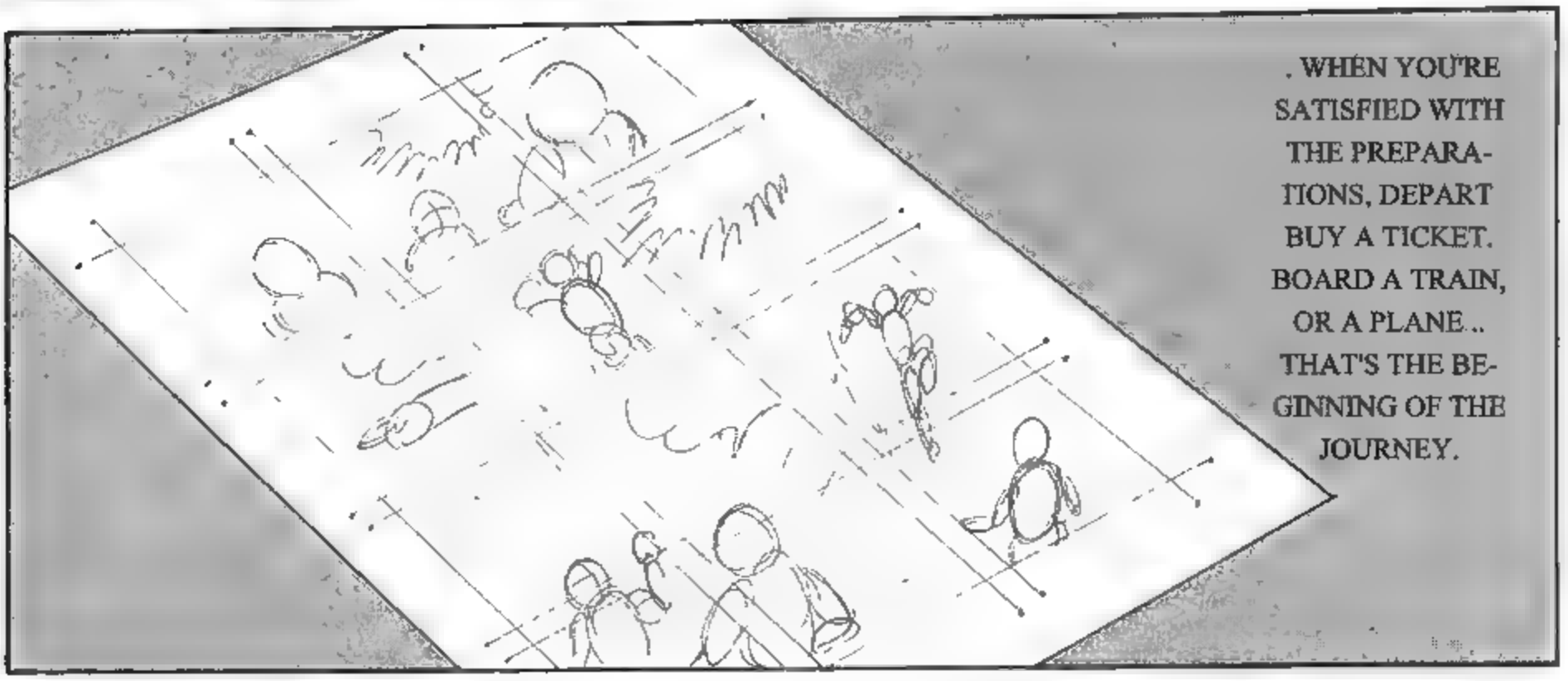
FOR EXAMPLE, LOOK, I'LL SHOW YOU UP TO THE COMPLETION OF ONE DRAWING .

1 ROUGH SKETCH (THE JOURNEY PREPARATIONS)

2 INKING (DURING THE JOURNEY ..)

3 COMPLETE (THE RETURN HOME)





. WHEN YOU'RE SATISFIED WITH THE PREPARA-TIONS, DEPART BUY A TICKET. BOARD A TRAIN, OR A PLANE.. THAT'S THE BE-GINNING OF THE JOURNEY.

YOU WONDER WHAT KIND OF JOURNEY WILL BECOME? THAT'S THE ONE YOU LIKE IT TO BE. A SMALL JOURNEY (SHORT STORY), A LONG JOURNEY (LONG STORY) . THERE'RE MANY TYPES, RIGHT?

DRAWING MANGA IS THE SAME BE IT A GOOD OR A BAD JOB, MAYBE YOU'LL SOMEWHAT BE LEFT WITH A BIT OF DISSATISFACTION. .. RIGHT, BUT ANYWAY, IT'S FINISHED

A SENTIMENTAL JOURNEY

A PLEASANT JOURNEY.

A BIZARRE JOURNEY...

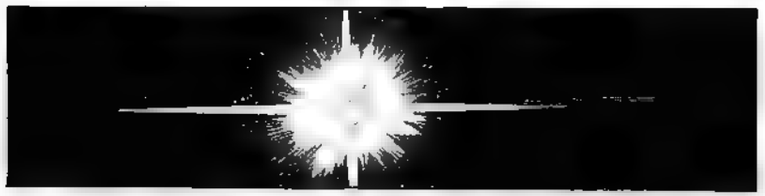
FROM THAT POINT, THE READERS ARE THE TRAVELLERS THE PUBLISHING COMPANY IS THE TRAVEL AGENT AND THE MANGAKA IS THE TOUR GUIDE.

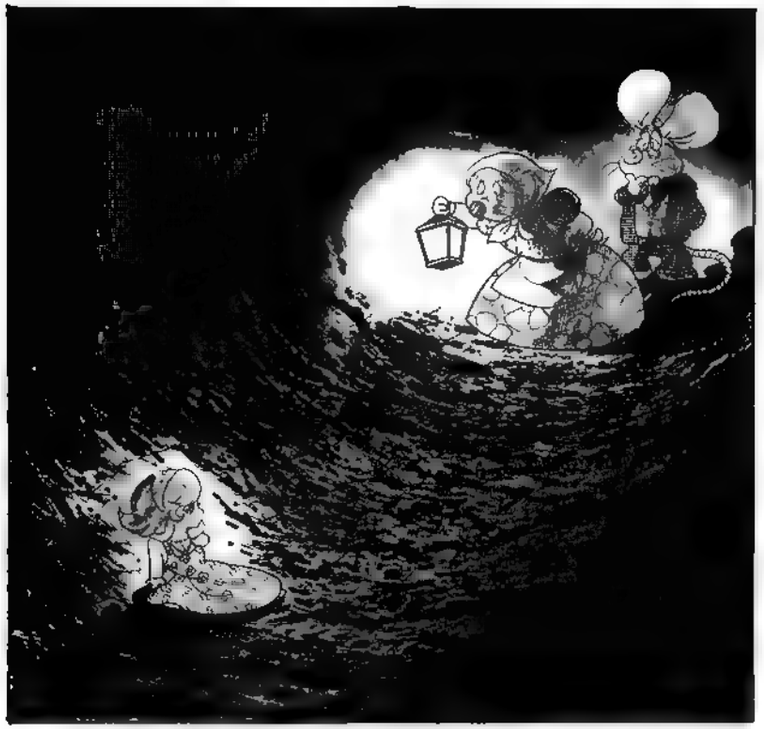
—THE SHOWING OF PHOTOS REMINISCES ABOUT A JOURNEY IMMEDIATELY, WHILE THE READERS HAVE TO READ THE WORK.

TAKING THE FINISHED MANUSCRIPT TO THE PUBLISHING COMPANY, GETTING IT PRINTED BEFORE LONG IT WILL REACH THE HANDS OF THE READERS IT'S THE PROCESS UNTIL THE PHOTOS YOU TOOK ON A JOURNEY ARE READY

ANYWAY, AFTER YOU'VE FINISHED WHATEVER JOURNEY YOU'VE DECIDED TO DO, YOU GET A FEELING OF SATISFACTION THAT YOU CAN'T PUT INTO WORDS

SOME TIMES IT COULD EVEN BECOME AN INCREDIBLE, BIG, ADVENTUROUS JOURNEY. .

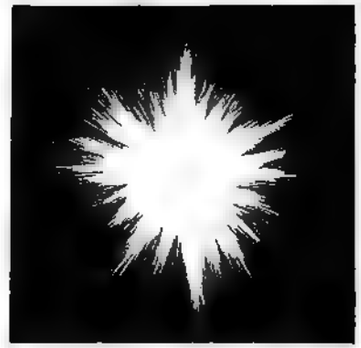


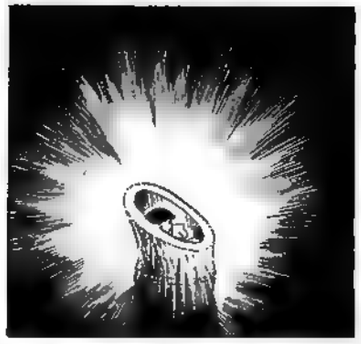


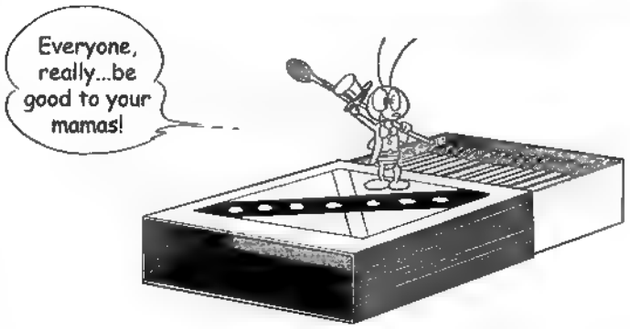
Jun

NUMBER 6: A FAIRY-TALE JOURNEY

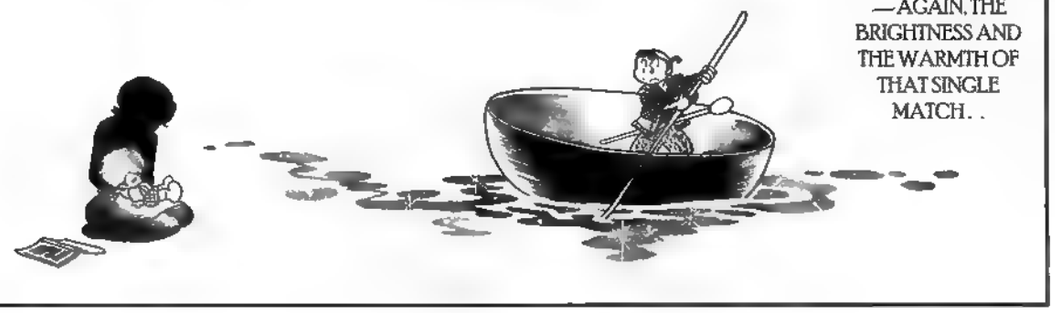
YOU DON'T NEED A TICKET FOR THIS JOURNEY.



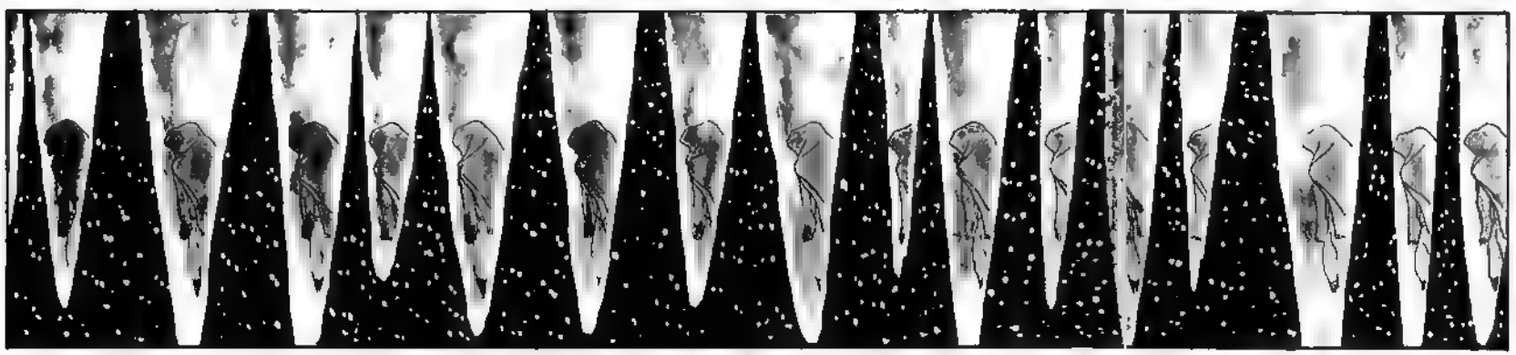


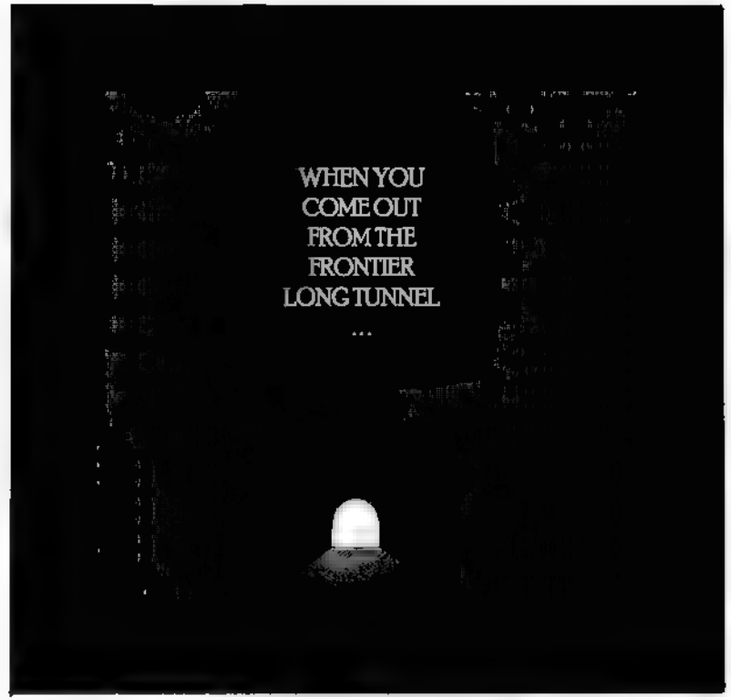


...COULD EVEN BE A JOURNEY OF LOVE .TO YOUR CHILDHOOD DAYS. .TO THE WARMTH OF YOUR MOTHER'S LAP .

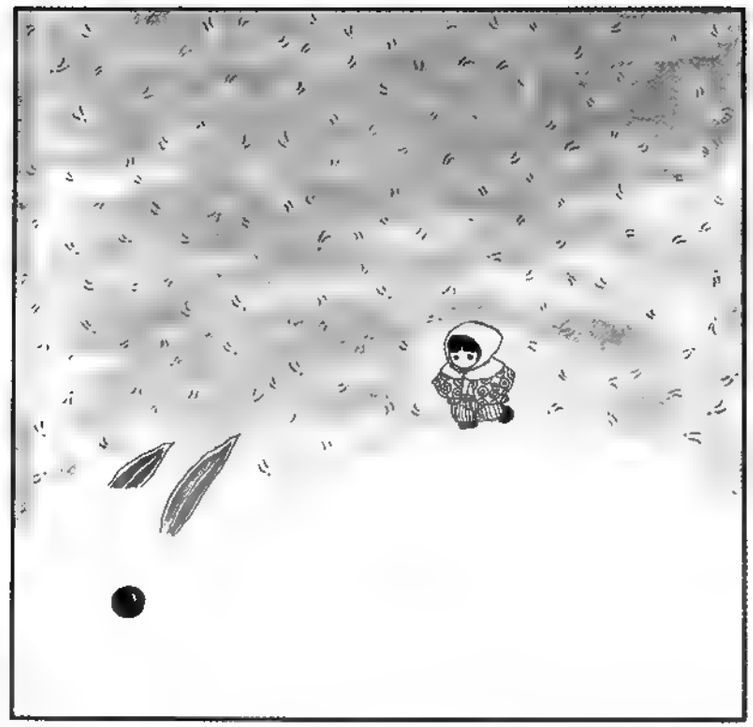


—AGAIN, THE BRIGHTNESS AND THE WARMTH OF THAT SINGLE MATCH. .





NUMBER 7: THE JOURNEY TO THE SNOW COUNTRY



I WONDER IF THOSE WHO ARE CALLED OUT BY THE DESIRE TO TRAVEL TO THE SNOW COUNTRY ARE EGOISTS WHO DON'T KNOW COLD TERROR
WHITE AND BLACK AND GREY... INFINITE CHILLINESS AND A MYSTERIOUS WARMTH. .

Note Japanese socks with split toe

● Tabi (Tabi*足袋)

● Frequently (Tabitabi 度々)

(Matatabiまたたび)

● Wandering life of a gambler (Matatabi 股旅)

(Matatabi マタタビ)

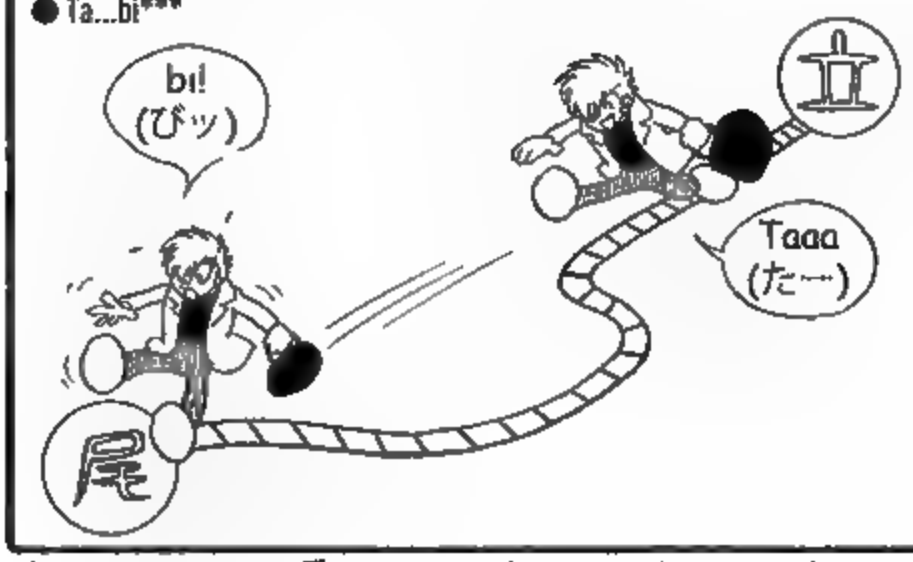
sfx purr purr purr purr purr

NUMBER 8: THE JOURNEY ON THE WORD "JOURNEY (TABI旅)"

● Setting off on a journey (Tabidachi 旅立ち)

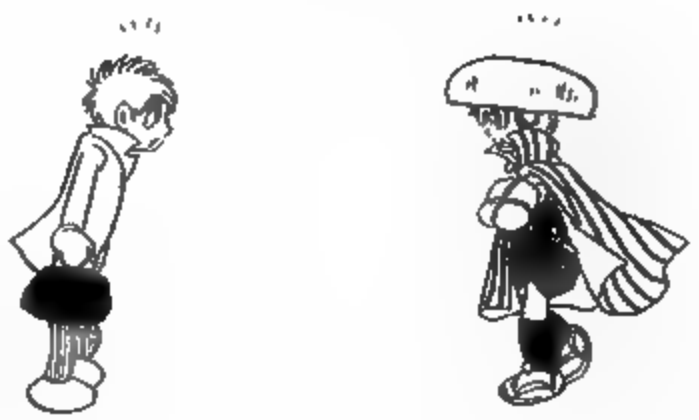
旅

● Ta...bi***



Note untranslatable. The concept is that you go from something that stands up (Ta立) to something that's at the end or bottom (Bi尾)

● 度(Time)旅(Travel)**



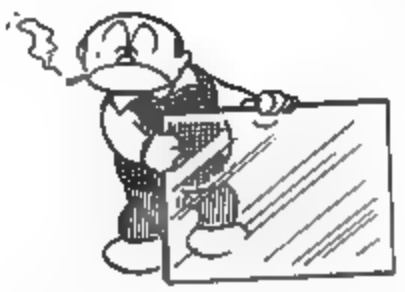
Note a word obtained combining the 度for "degree", "time" and the 旅 for "travel", "journey", "trip" 度旅 could have many different readings.

● Itinerant entertainer (Tabigeinin 旅芸人)

●Wandering glass* (Tabigarasu 旅ガラス)

● Travel Expenses (Ryohi旅費)

● Working away from home (Tabikasegi 旅稼ぎ)



● Journey (Tabiji旅路)

● Tabimakkura**

Note a pun on the words "Sleeping away from home" (Tabimakura旅枕) and "Pitch dark" (Makkura真っ暗).

Note a pun on the word "Wanderer" (Tabigarasu旅鳥, lit "wandering crow").

● Migrating bird (Tabidori旅鳥)

Note he's doing the spelling because the second character could be read "shou" too and you could think the word reads "ryoshou", like in 旅商, peddler

Note Japanese-style inn

● Travelling Clothes (Ryosou旅装)

Ryosou**
!

● Ryokan 旅館*

TRAVEL 旅籠

TRAVEL Inn (Hatago 旅籠)

● The loneliness on a journey (Tabishii旅愁)

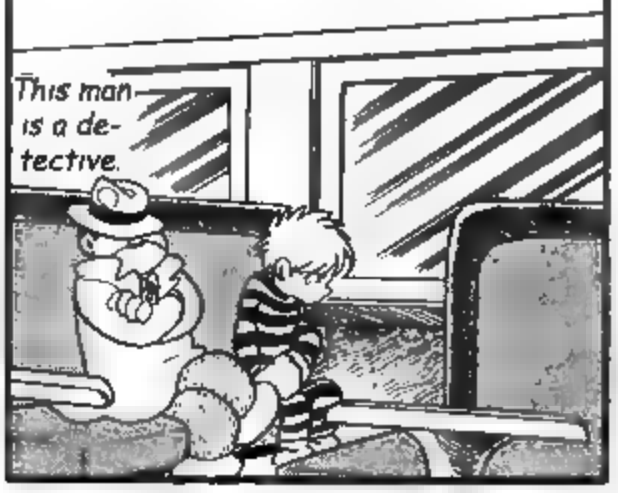
● Itinerary (Ryotei旅程)

...Ah, I want to see them.***

Note he's using "mitei" instead of "mitai" to say "I want to see" to have it rime with "ryotei"

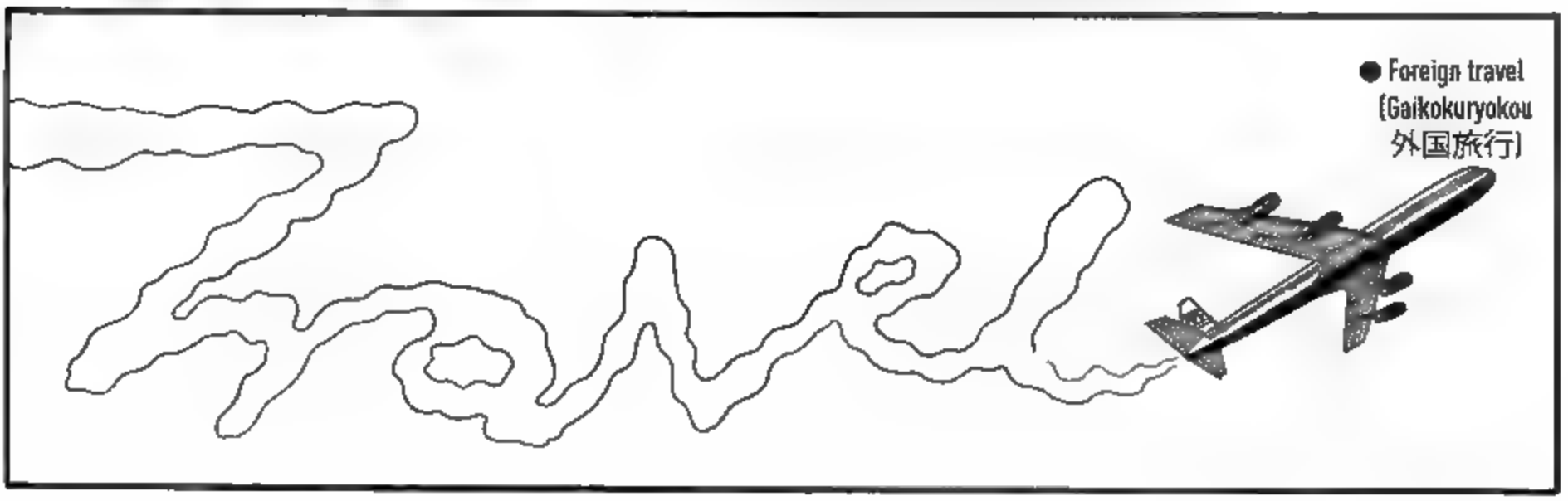
● Travel emotions (Ryojou 旅情)

● 2 Prisoner (Ryoshuh旅(虜)囚)



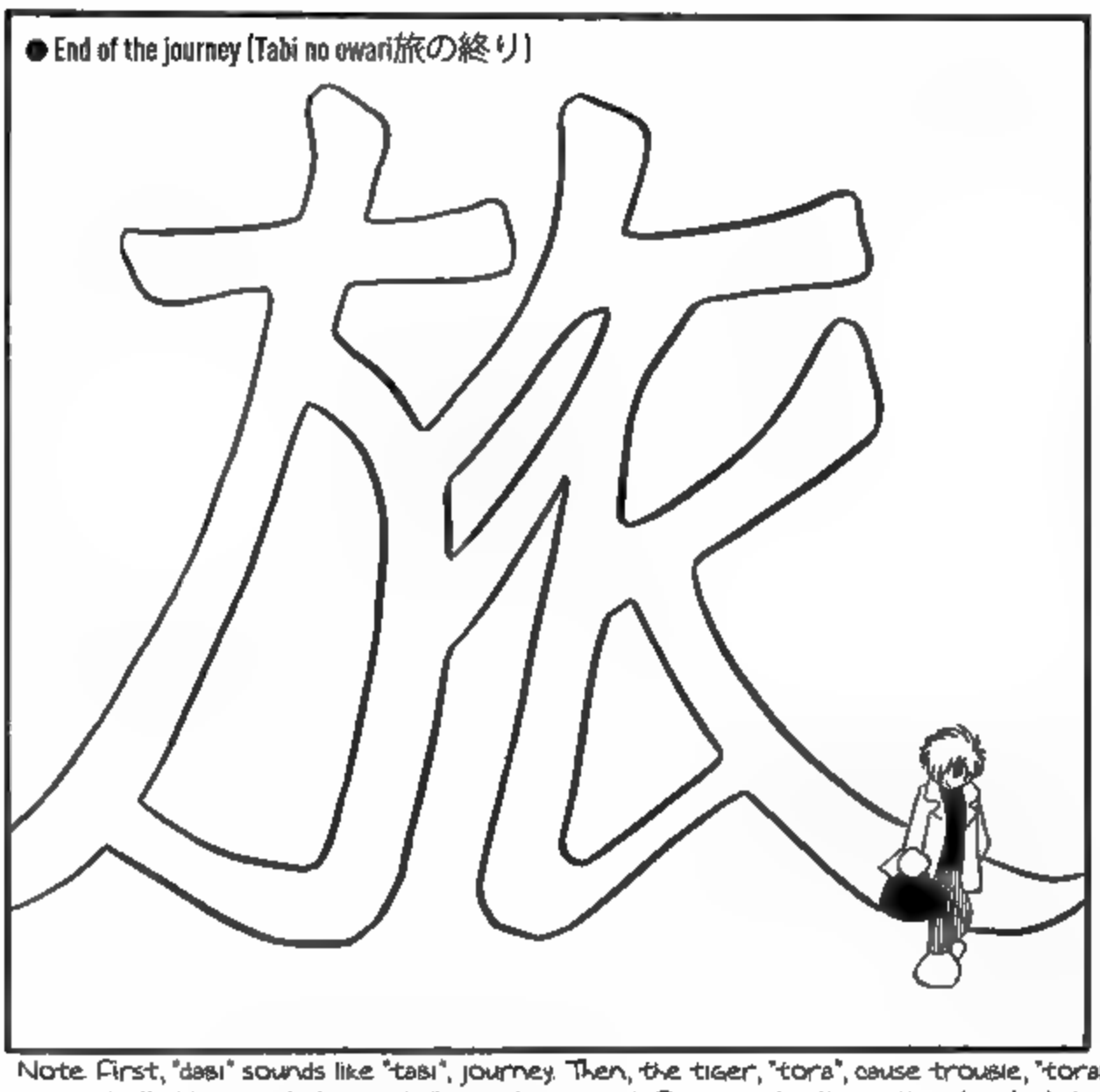
● 1 Prisoner (Ryoshuu旅(虜)囚)*

Note the author uses the (wrong) "ryo" for "travel" in the "prisoner" word, "ryoshuh", putting the right "ryo" between parentheses.

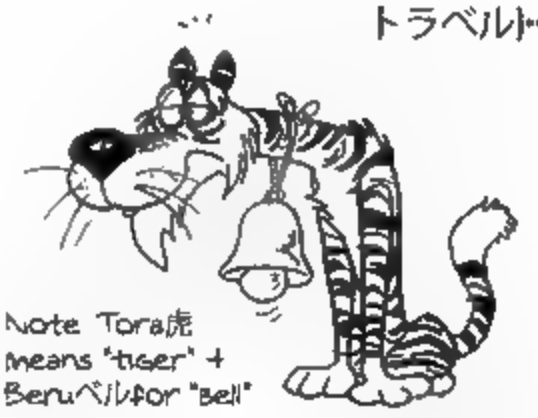


● Foreign travel (Gaikokuryokou 外国旅行)

● End of the journey (Tabi no owari旅の終り)



● Tiger Bell (Toraberu トラベル)••



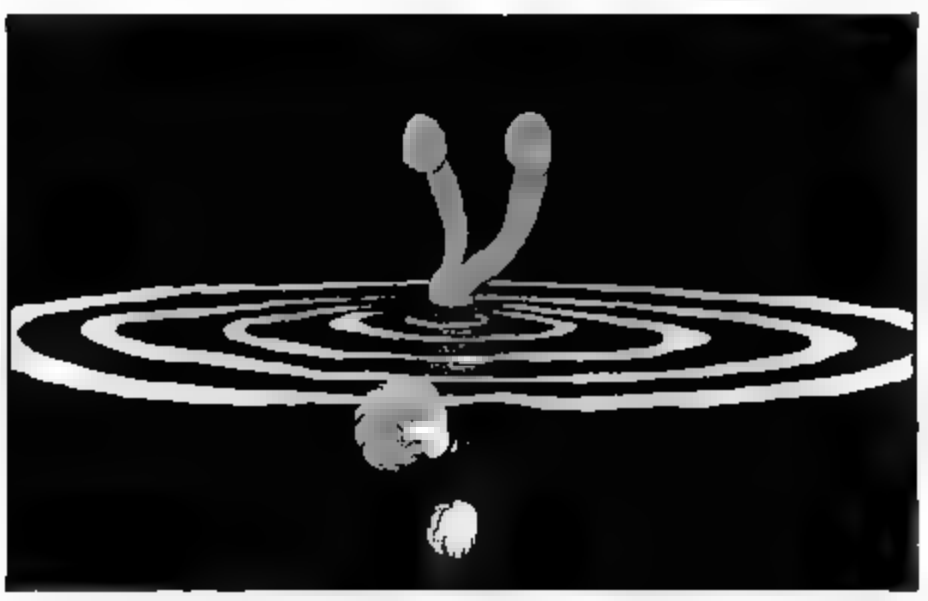
Note Tora虎 means "tiger" + Beruベルfor "bell" = "Tiger Bell" = "toraberu" = "travel" = pun

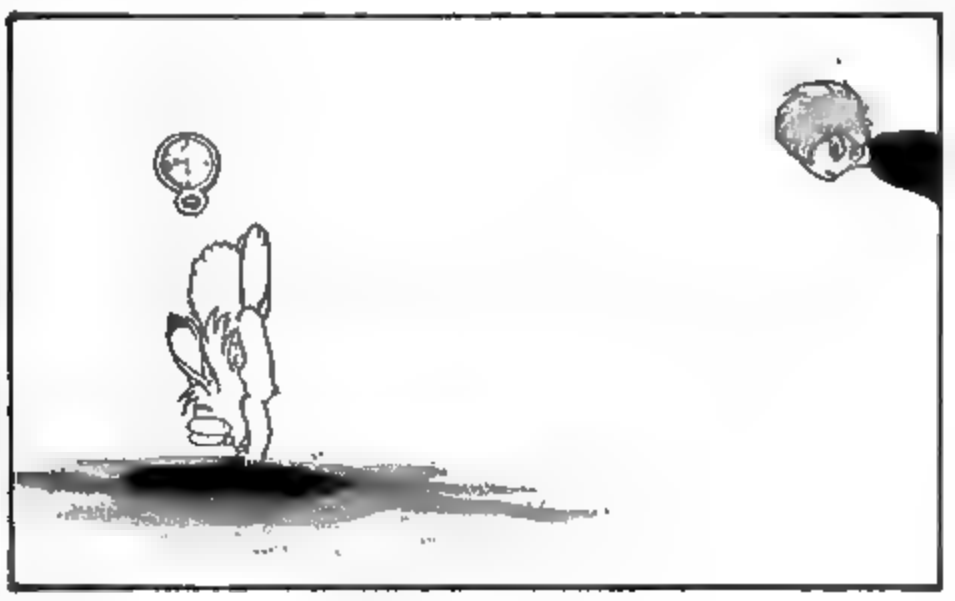
● Trouble (Toraburu トラブル) (Trouble on travel, Tabisaki no momegoto 旅先のもめごと)

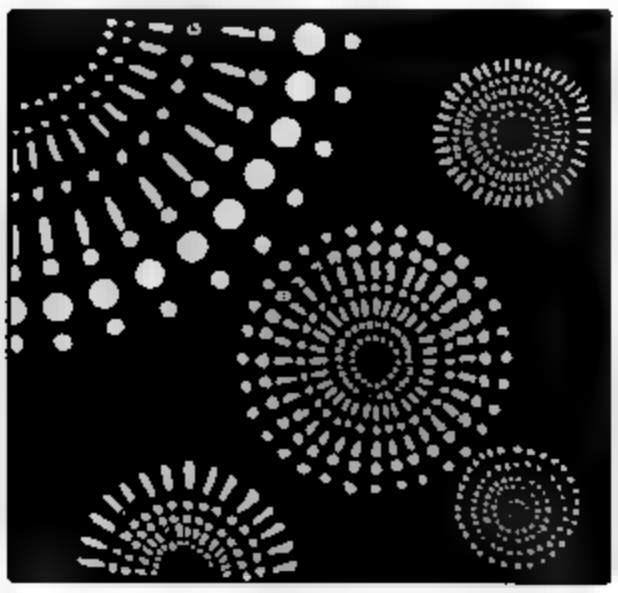
● Cremation (Dabi 荼毘)•••

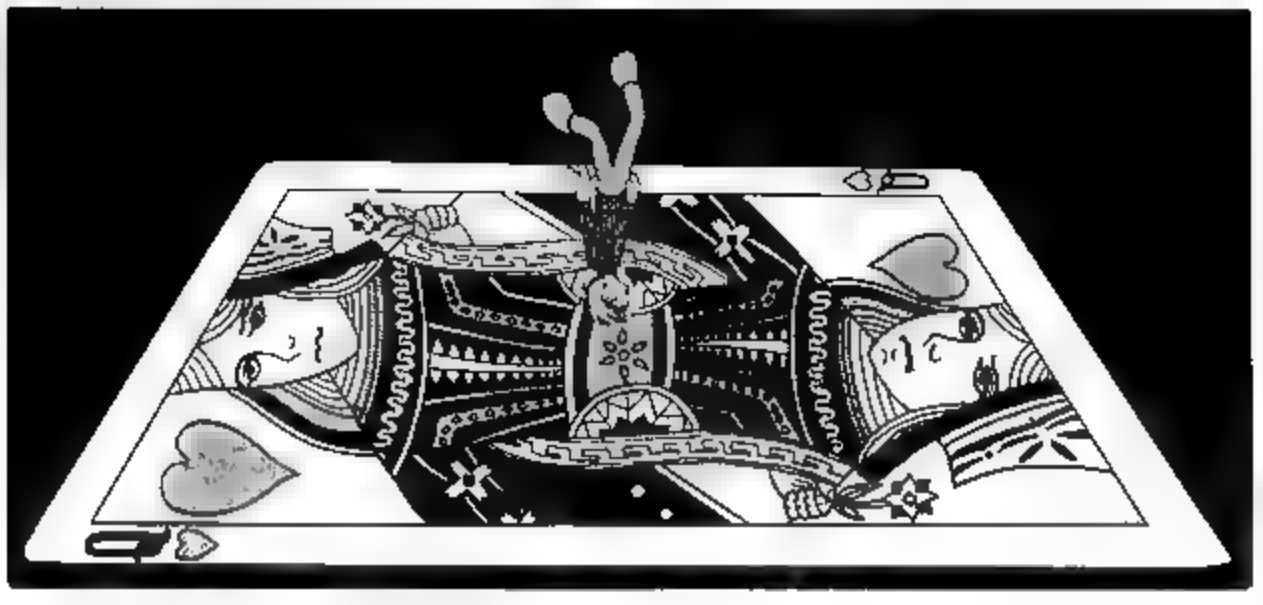
Note First, "dabi" sounds like "tabi", journey. Then, the tiger, "tora", cause trouble, "toraburu" to Jun eating him. You can see her very satisfied look and that she's licking her mouth. Plus, on the floor, there're Jun's luggage and one of his shoes. In Japan, when you die, you get cremated and obviously it's the end of your journey.

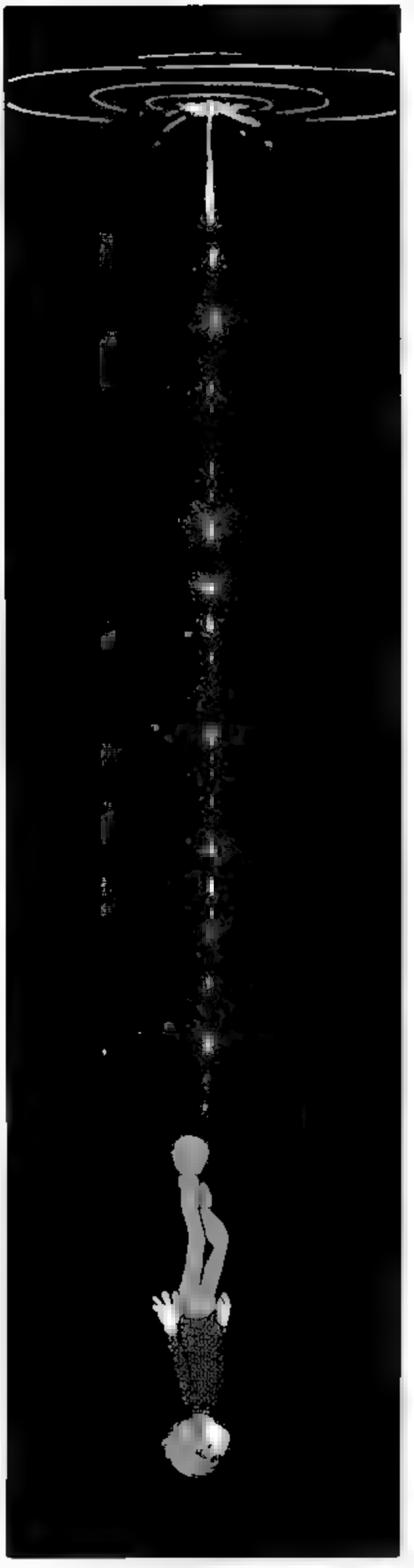
NUMBER 9: A JOURNEY WITH ALICE

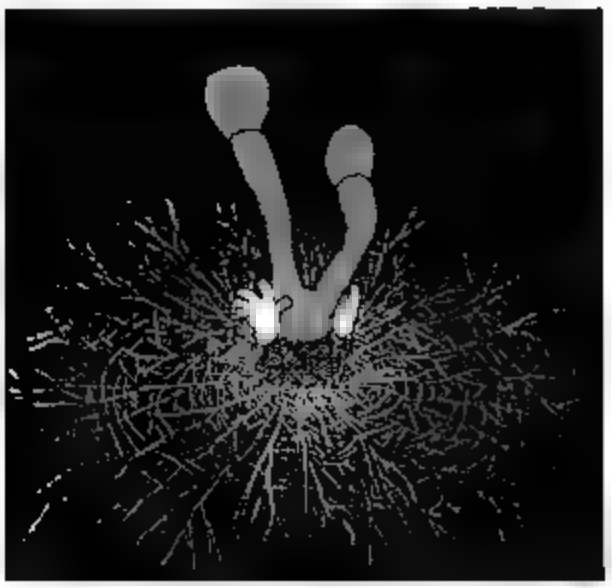


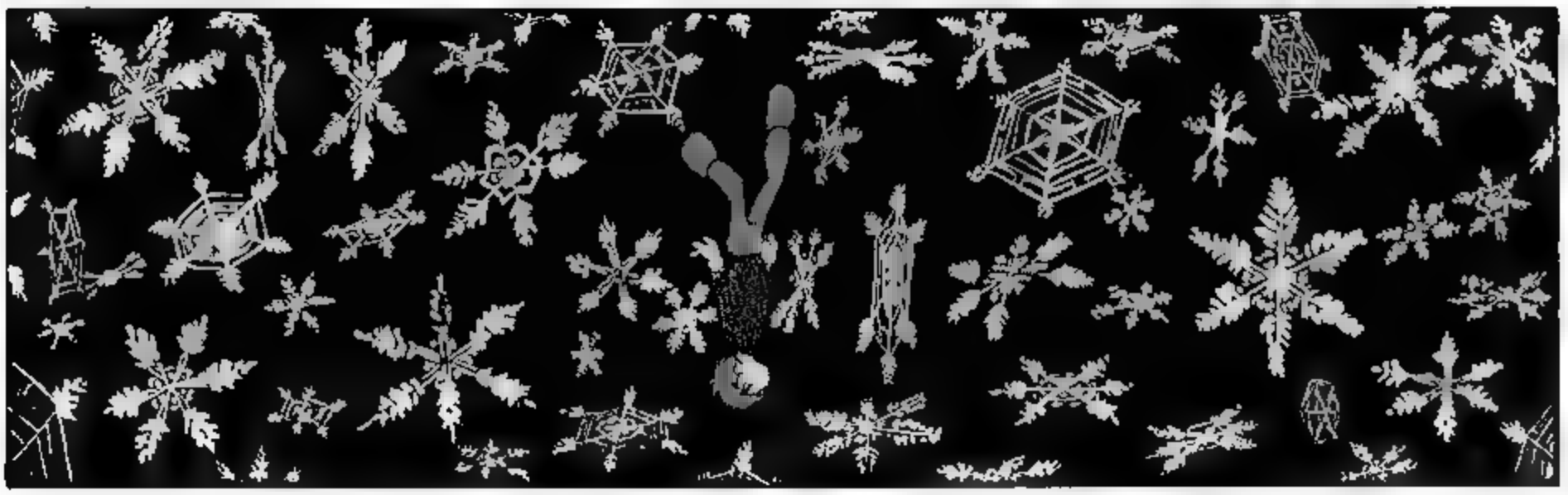


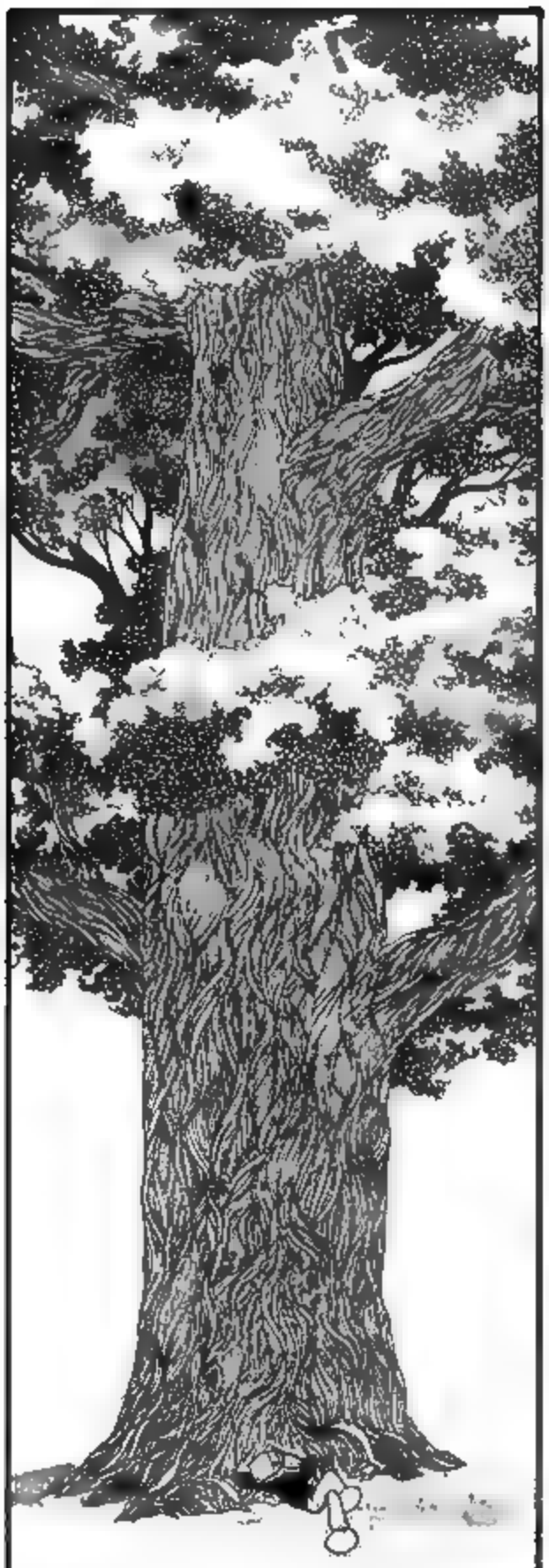




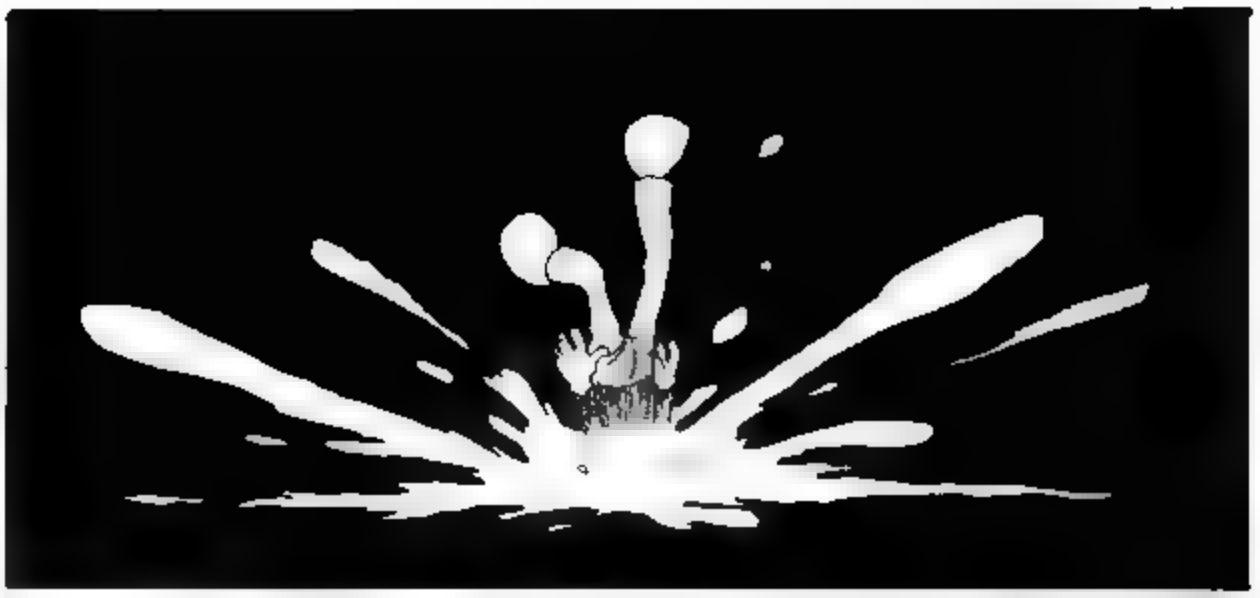


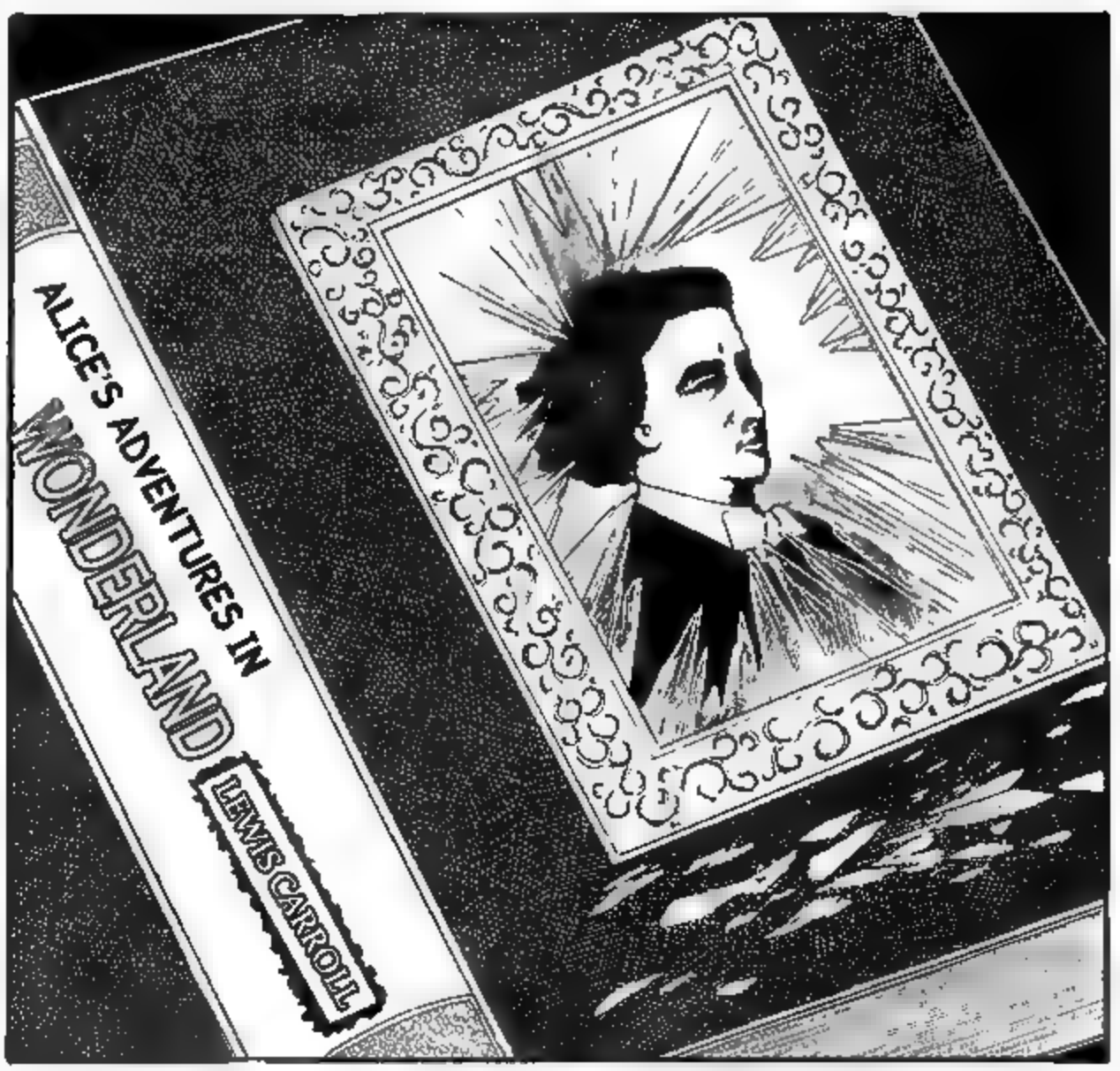






. IN THIS JOURNEY, WITH CALM SHADES OF A TREE AND A COPY OF A SUPERB BOOK, YOU CAN FIND THE "RABBIT WHO LEADS YOU TO A TIME OF DREAMS" HAVING QUITE A BIT OF TIME. EVERYONE COULD DO IT . DO YOU HAVE IT?!





NUMBER 10:
A JOURNEY IN GREECE

A GUIDE TO YOU.

AND LET'S SEND

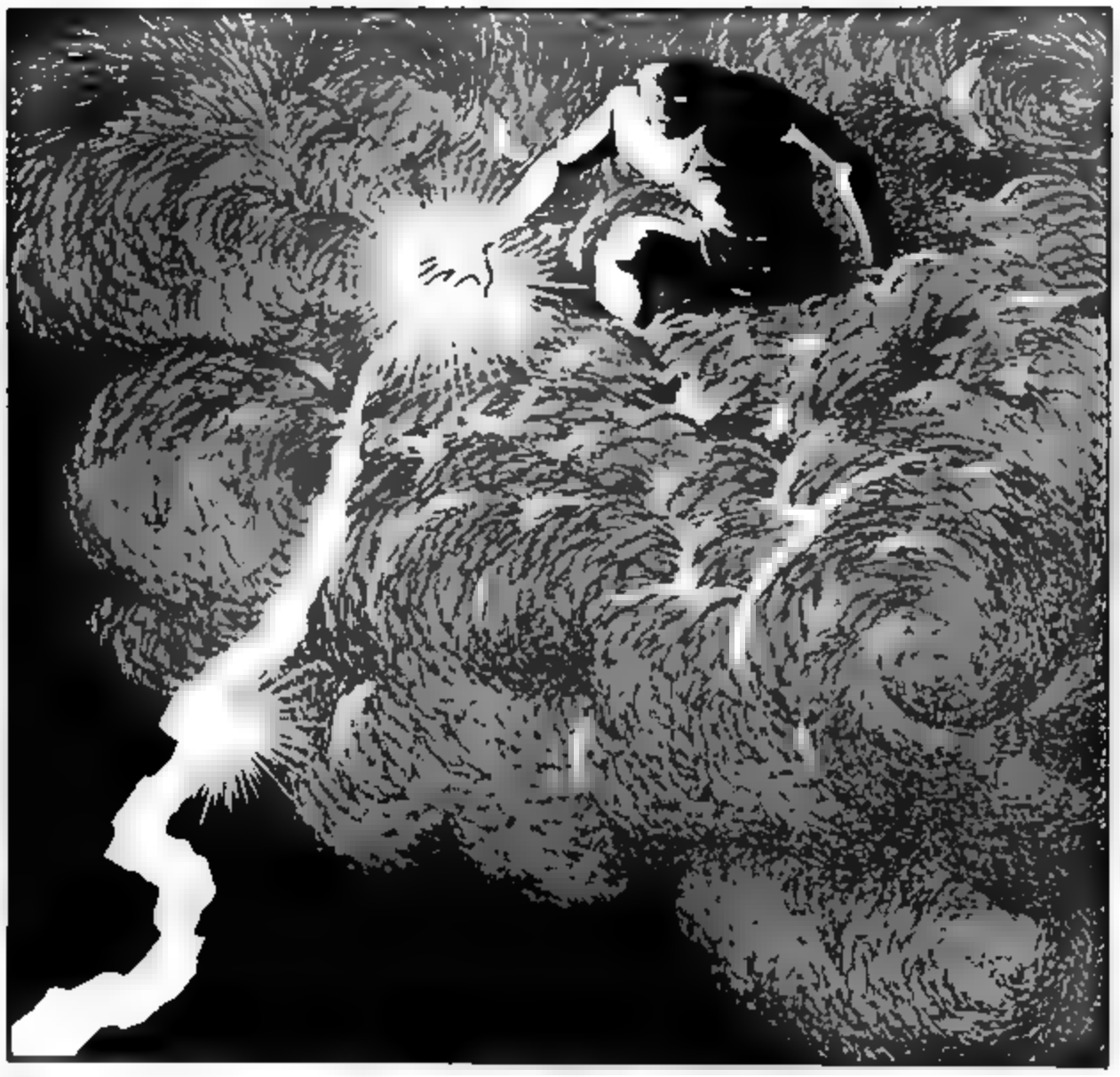
A GLASS OF "IMAGINATION" . .

. . SO, DRINK

. THE MANY ROTTEN BODIES.

HE WOULD RESUSCITATE

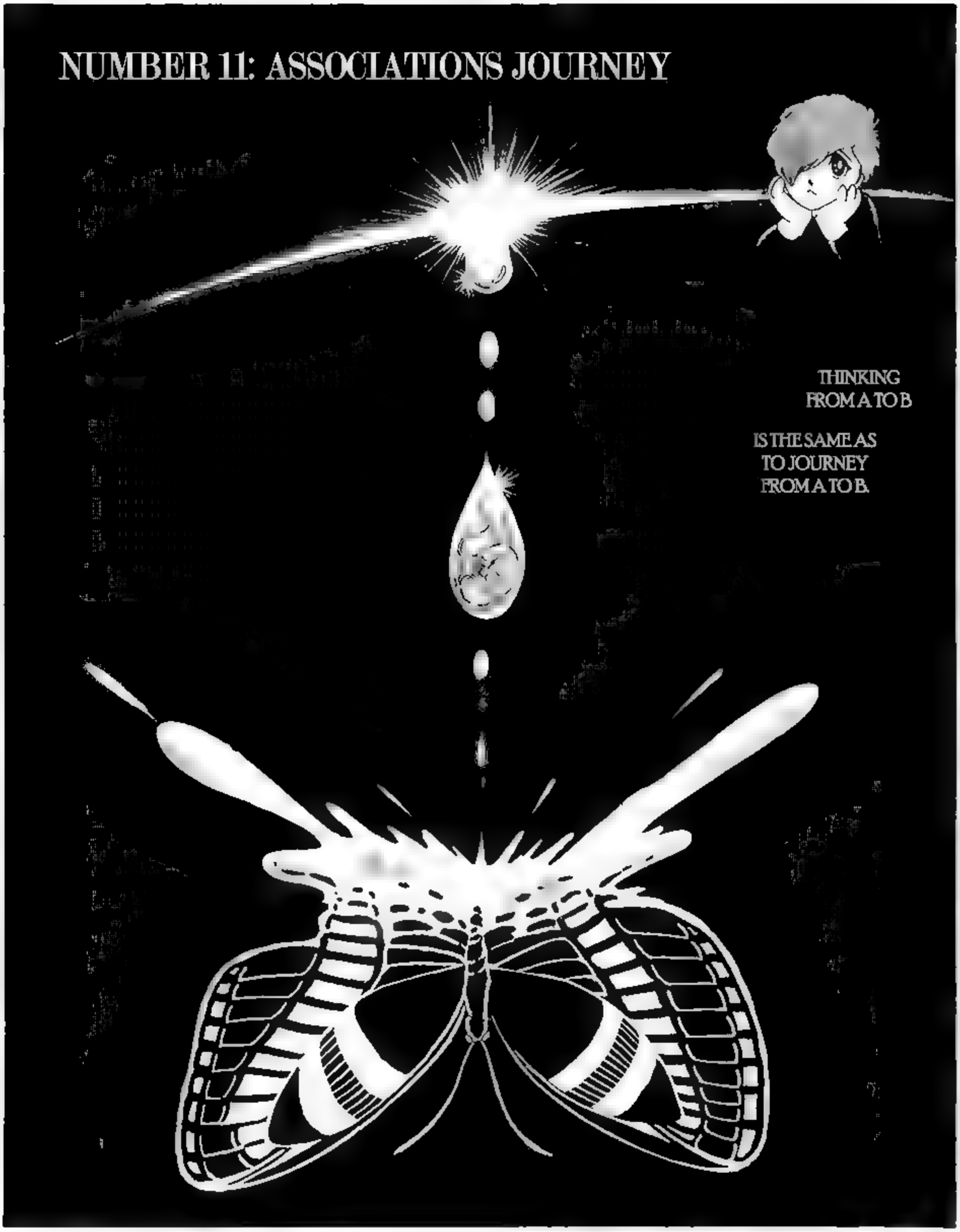
—THERE-UPON, IN THE BRILLIANT SUNLIGHT OF MIDSUMMER

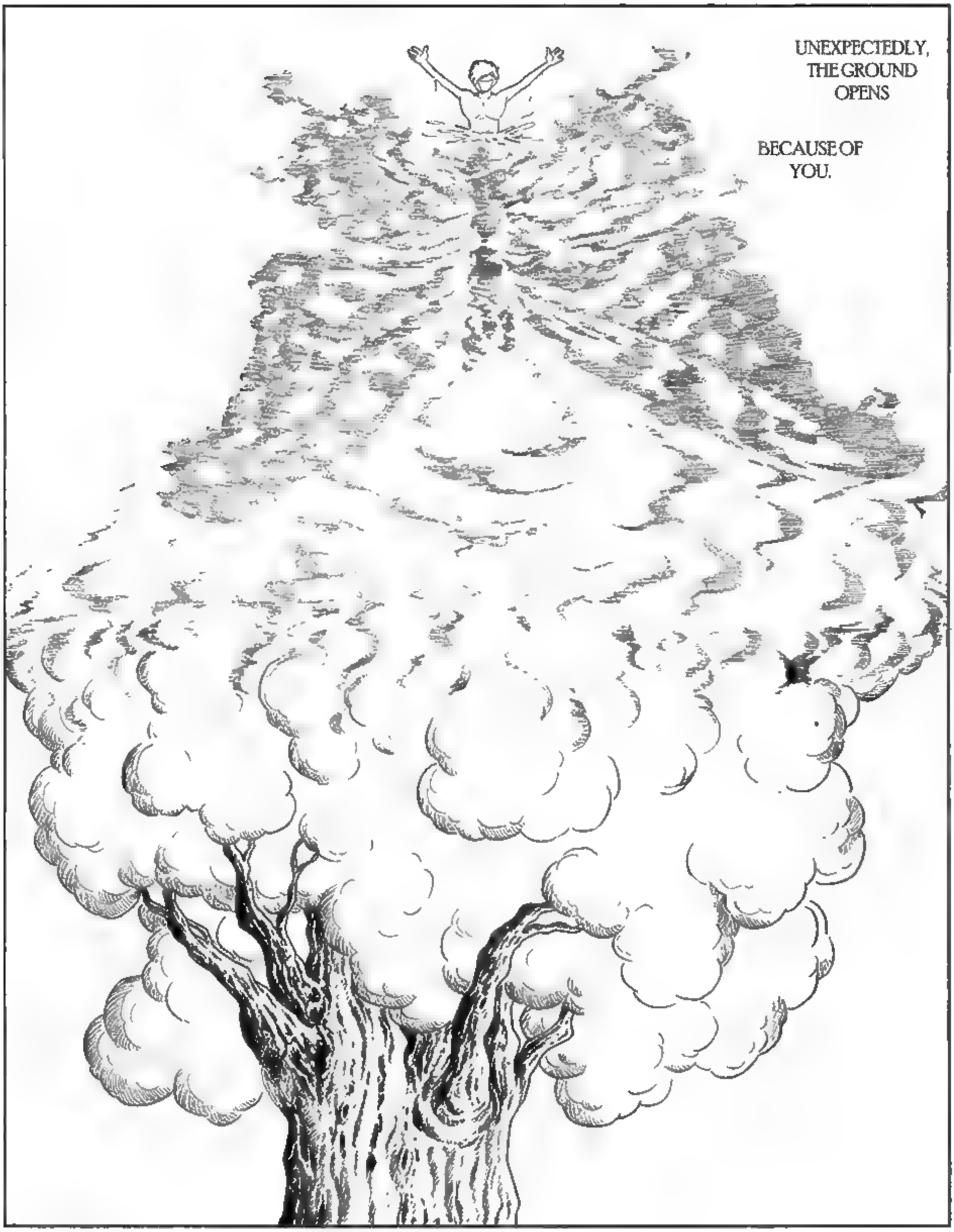


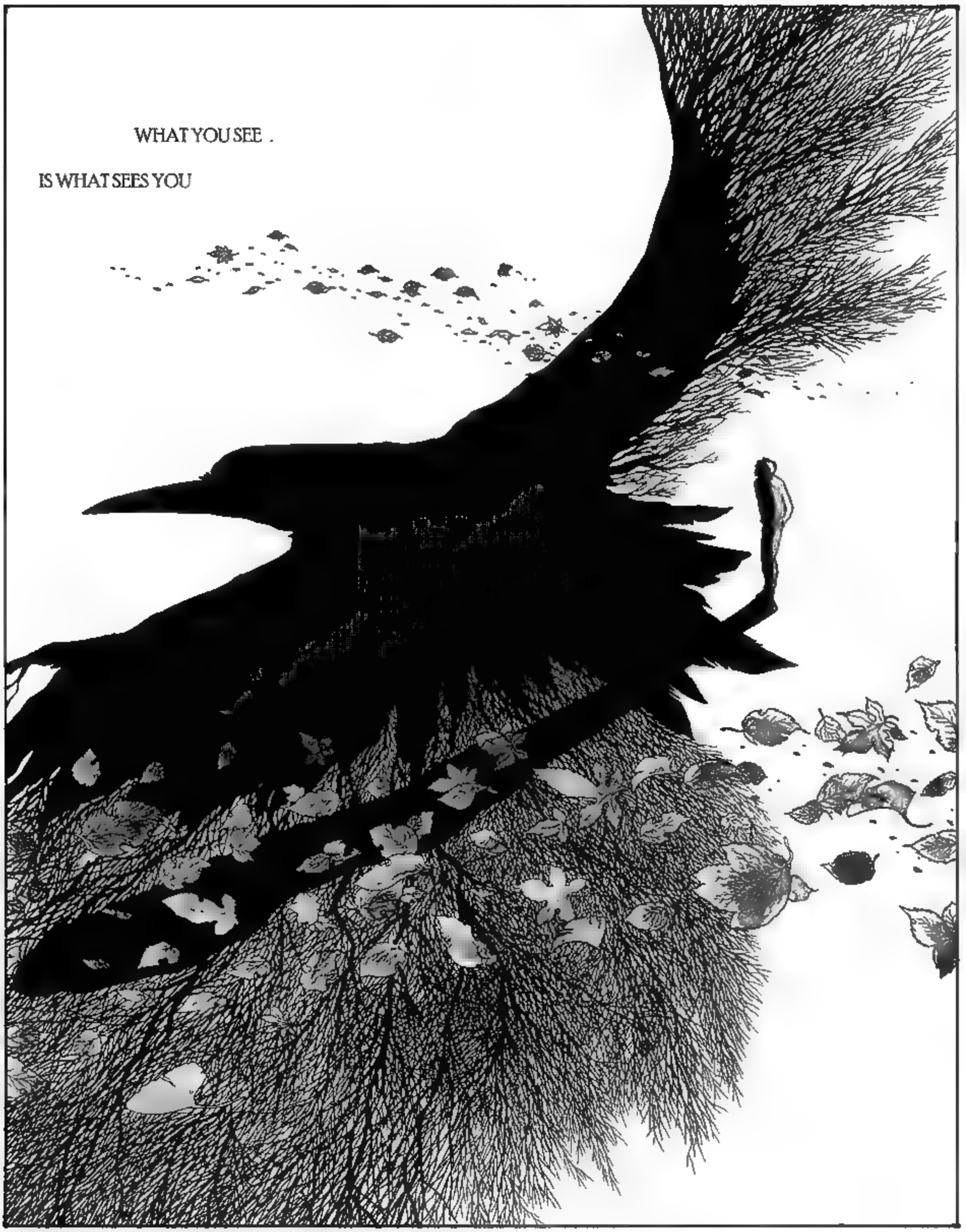
BUT, FOR THAT VERY MOTIVE, QUICKLY, ONCE MORE, HAVE ANOTHER GLASS...

...BUT THE EFFECTS OF A SINGLE GLASS OF IMAGINATION DON'T LAST FOR LONG. SUMMER PASSES IN A MOMENT.

NUMBER 11: ASSOCIATIONS JOURNEY

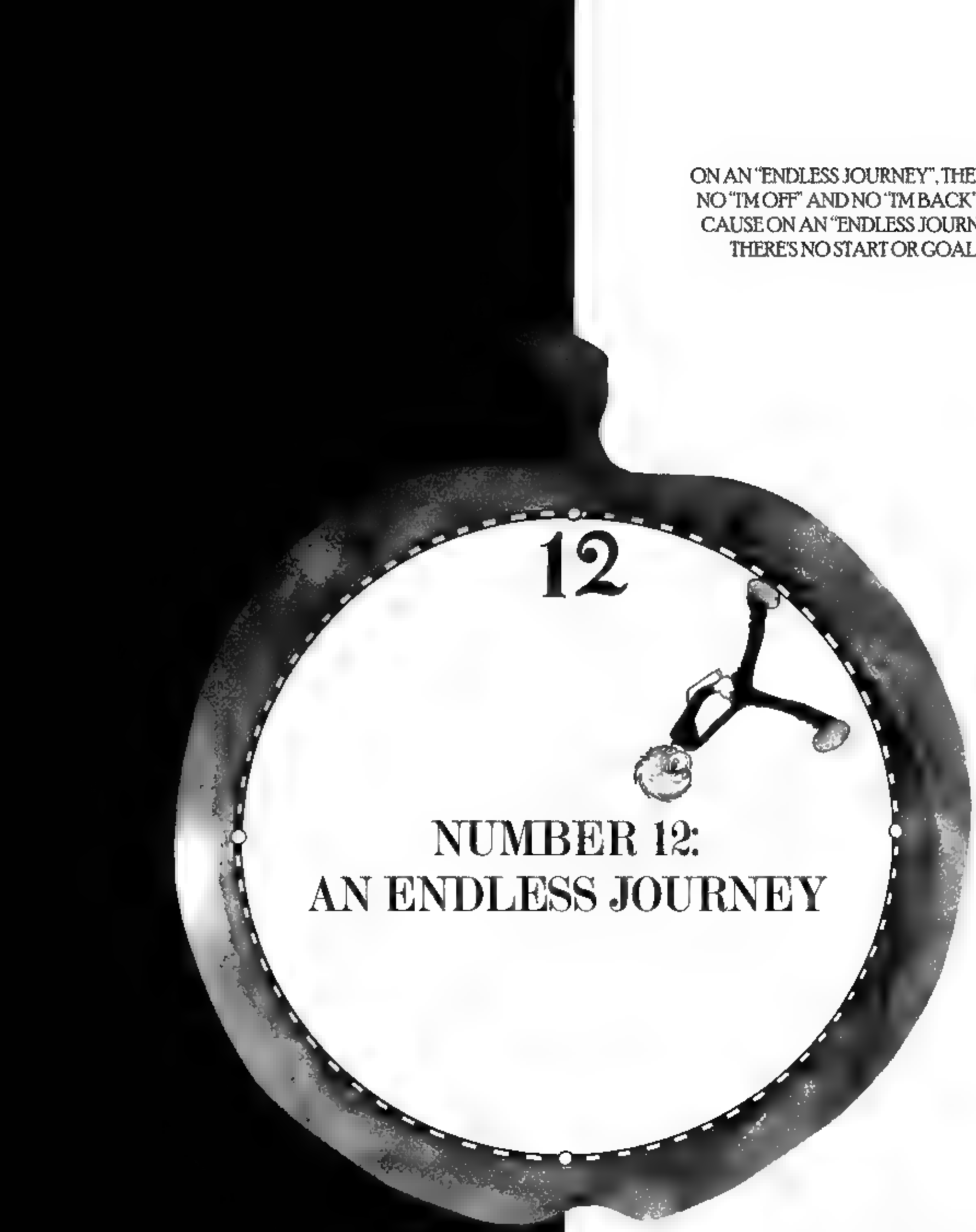



UNEXPECTEDLY,
THE GROUND
OPENS
BECAUSE OF
YOU.


WHAT YOU SEE .
IS WHAT SEES YOU

. IF YOU PUT
YOUR MIND TO IT,
A IS ONLY A STEP
AWAY FROM Z.
THE END OF A
JOURNEY IS THE
BEGINNING OF
A JOURNEY. .

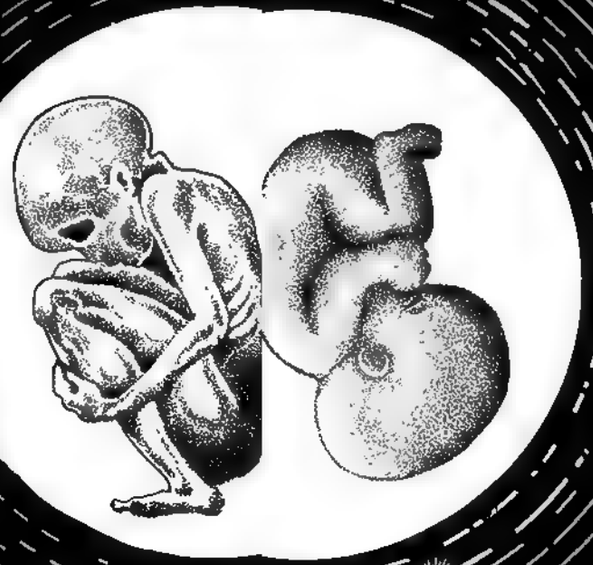
ON AN "ENDLESS JOURNEY", THERE'RE NO "I'M OFF" AND NO "I'M BACK". BECAUSE ON AN "ENDLESS JOURNEY" THERE'S NO START OR GOAL.



NUMBER 12: AN ENDLESS JOURNEY

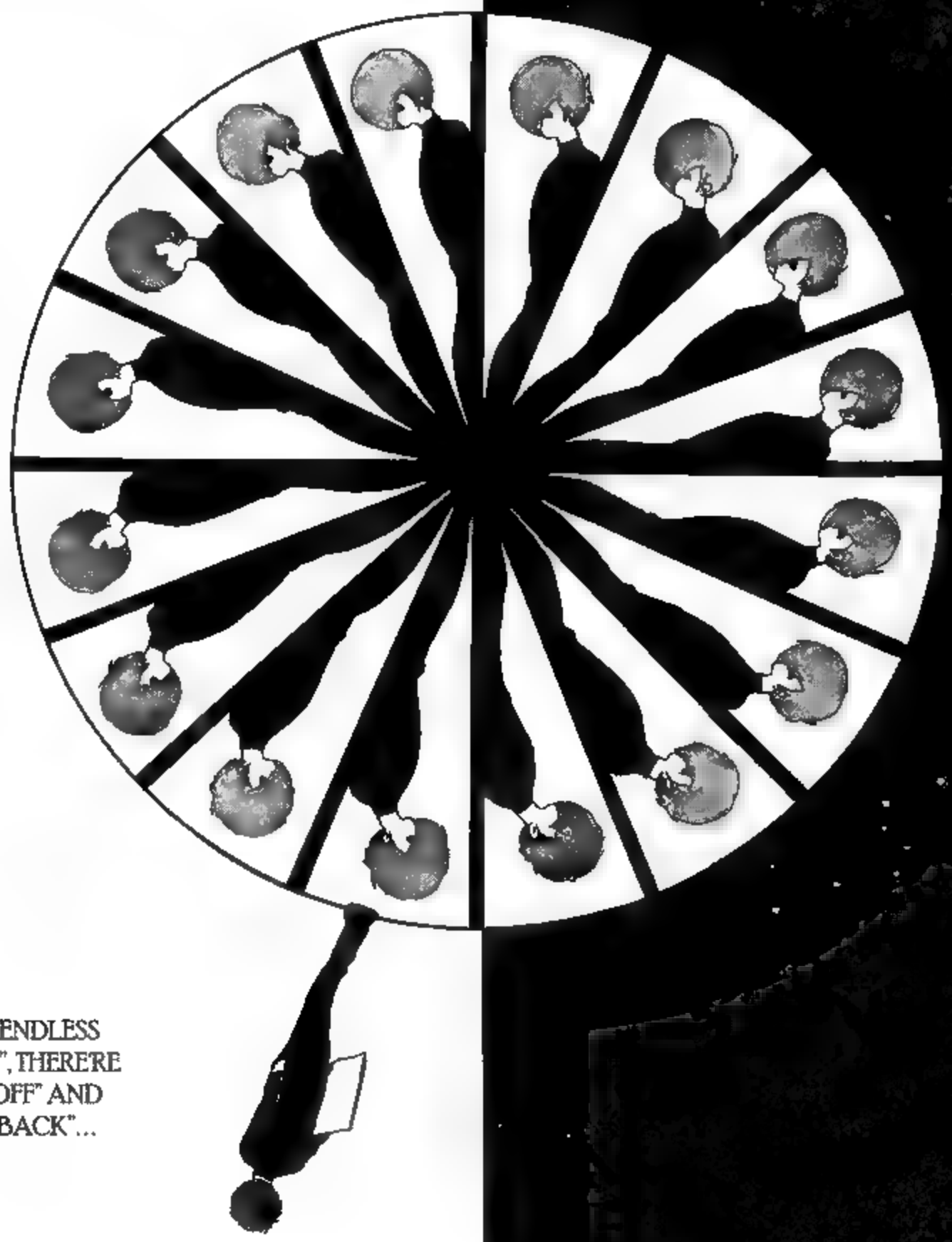
AN "ENDLESS JOURNEY" IS A JOURNEY THAT CONTINUES FOREVER AND EVER, FROM BEFORE YOU'RE BORN UP TO AFTER YOU'RE DEAD.

AN "ENDLESS JOURNEY" IS A PUNISHMENT THAT GOD GAVE TO MEN, ANGERED BY THEIR SHALLOW THINKING OF TRYING TO MEASURE "TIME" PUTTING NICKS ON IT. A JOURNEY CALLED "ETERNITY" CONNECTED BY THE PILLARS OF TIME...



ON AN "ENDLESS JOURNEY" THERE'S NO BOUNDARY LINE BETWEEN LIFE AND DEATH. TO BE BORN AND TO DIE HOLD THE SAME MEANING. LIKE THE STARS IN THE SPACE THAT IN THE INSTANT THEY DIE THEY DEPART TOWARD A NEW LIFE...

ON AN "ENDLESS JOURNEY",
WHAT YOU SEE IS HEAVEN
AND HELL. THE DEAD COME
BACK TO LIFE AND WINTER
CHANGES INTO SUMMER
RIGHT, CONSIDERING THAT
AS HEAVEN OR HELL,
IT'S UP TO YOU



ON AN "ENDLESS
JOURNEY", THERE'RE
NO "I'M OFF" AND
NO "I'M BACK"...

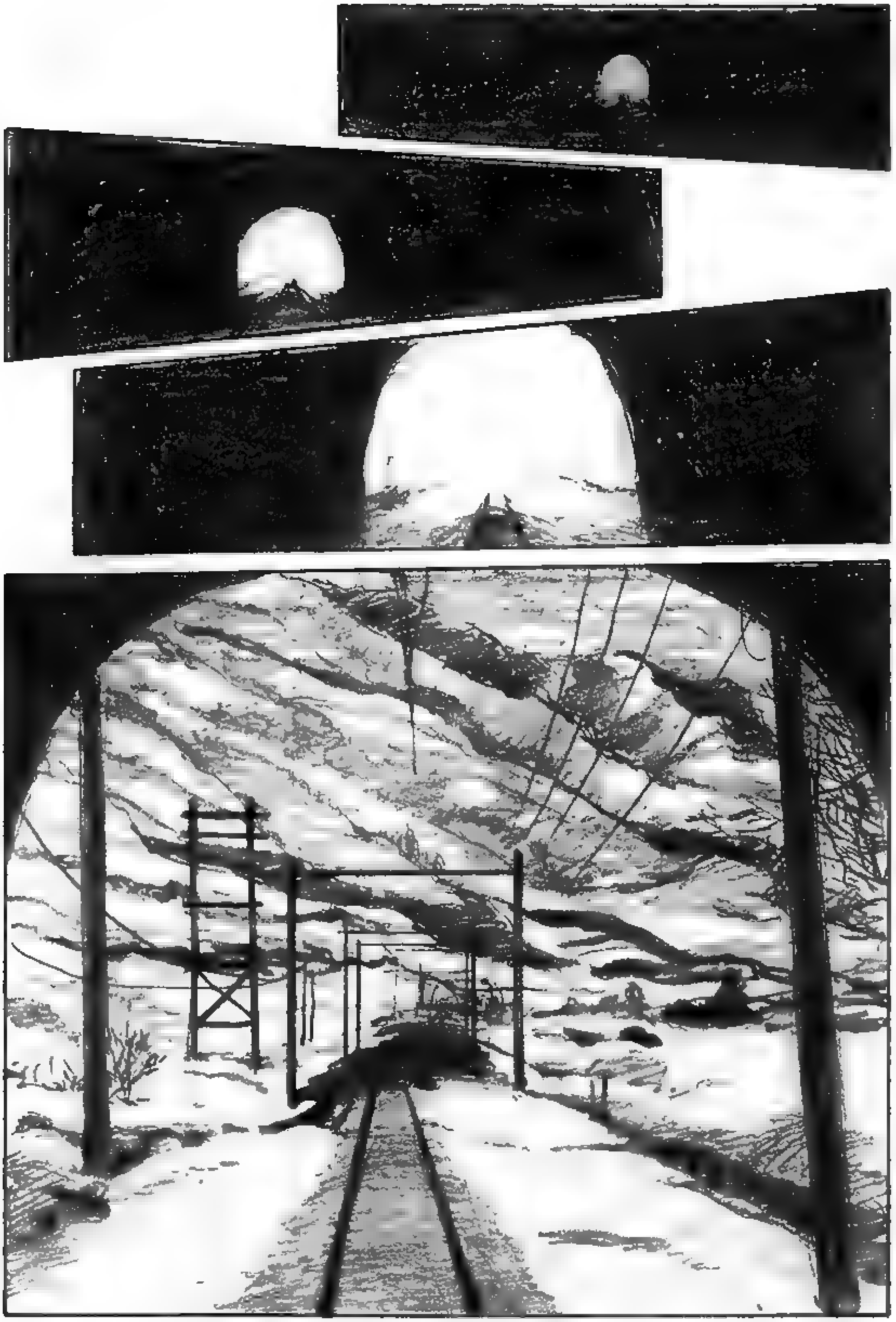
Jun's OTHER JOURNEYS —THE END—

FANTASY WORLD

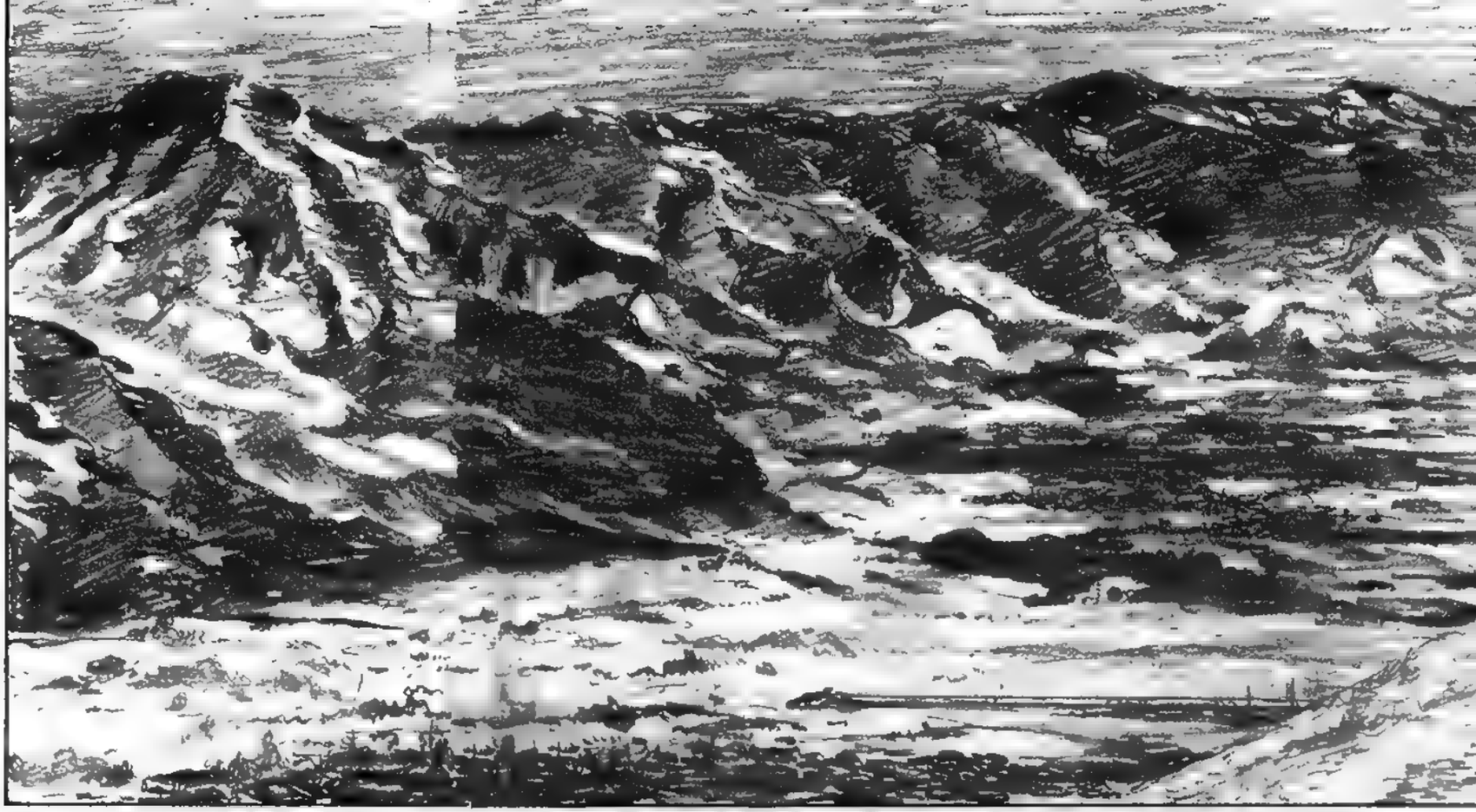
YUKI

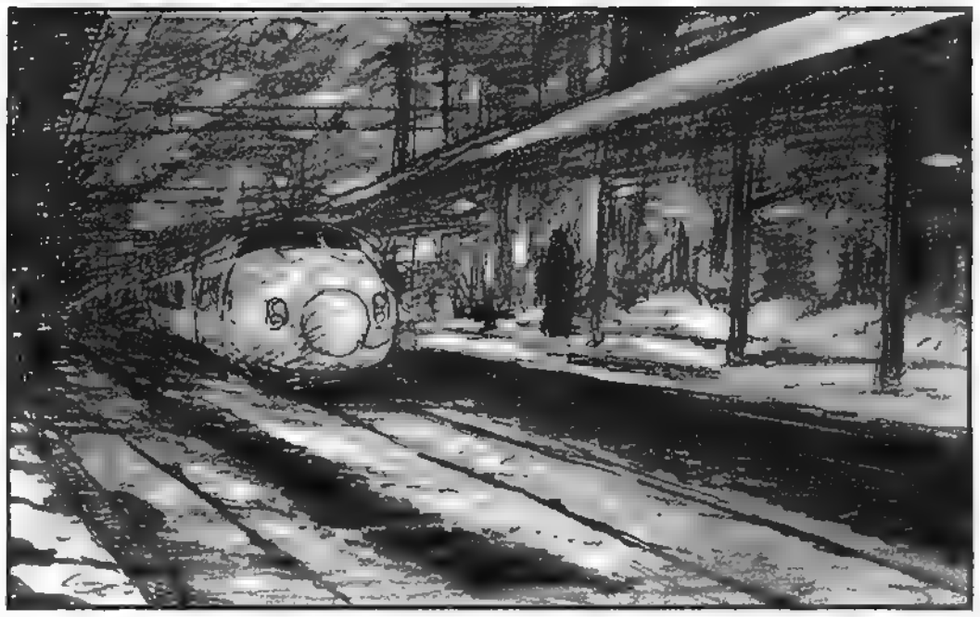
THE SNOW WOMAN DIES FOR LOVE

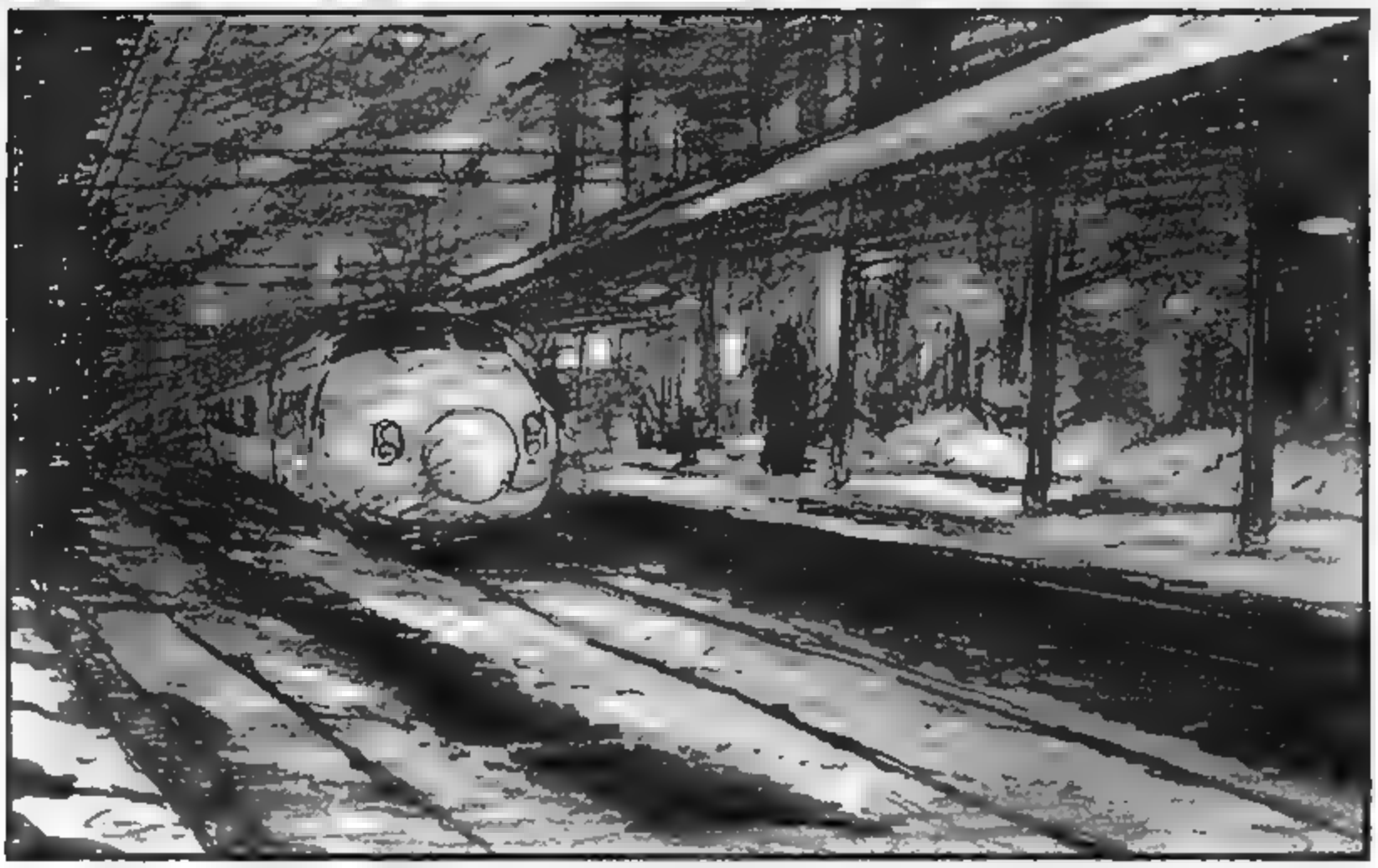
NOTE. YUKI ONNA, A VERY POPULAR SPIRIT OF JAPANESE FOLKLORE.



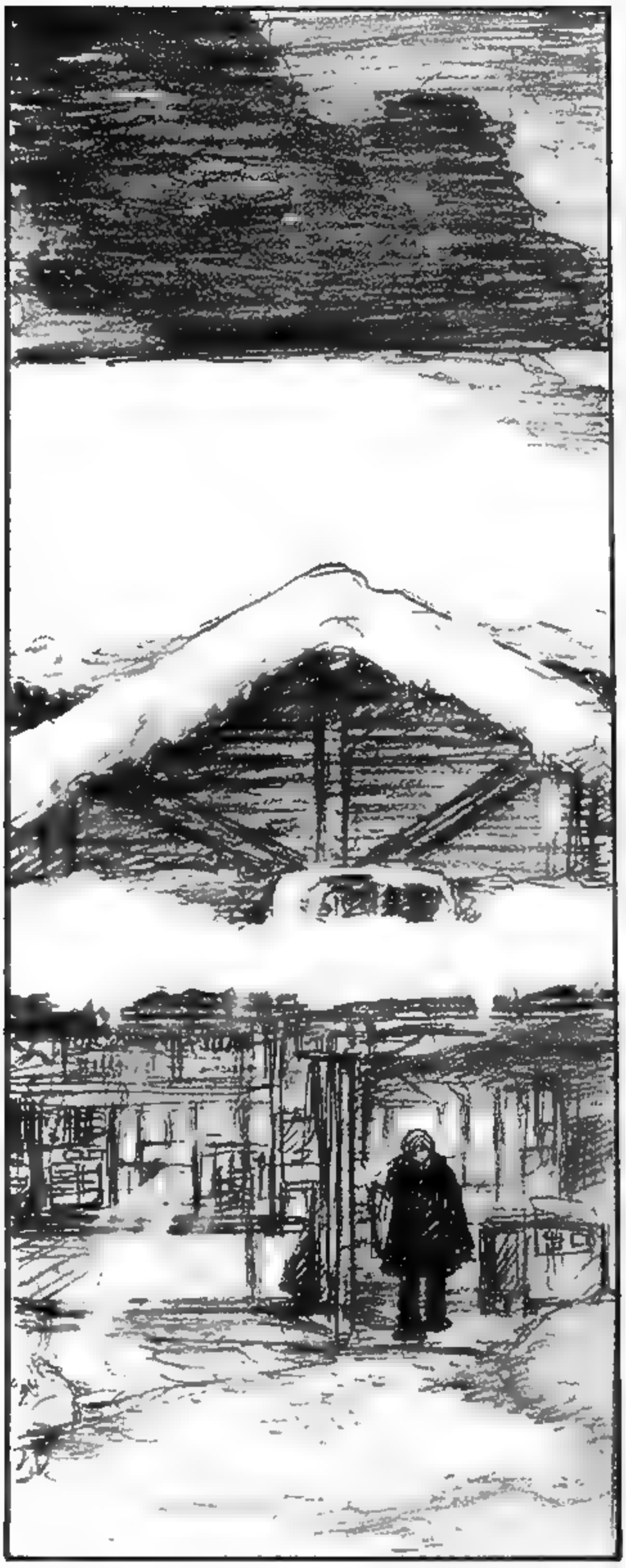
Fantasy World
JUN

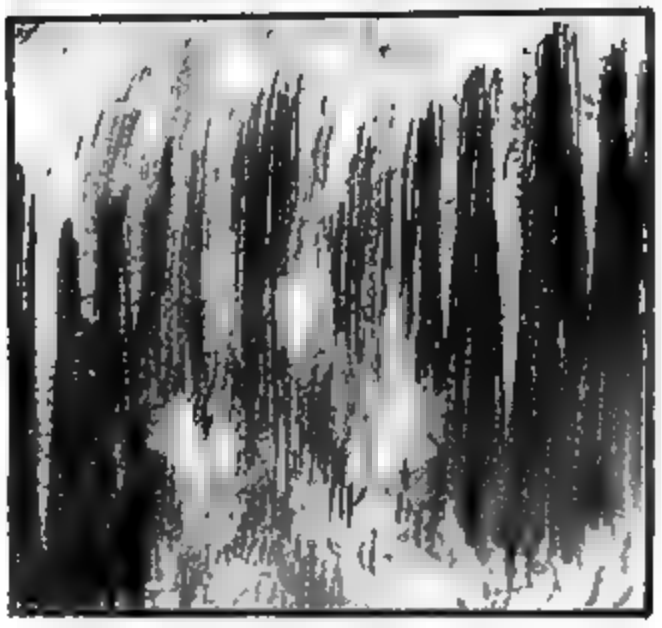




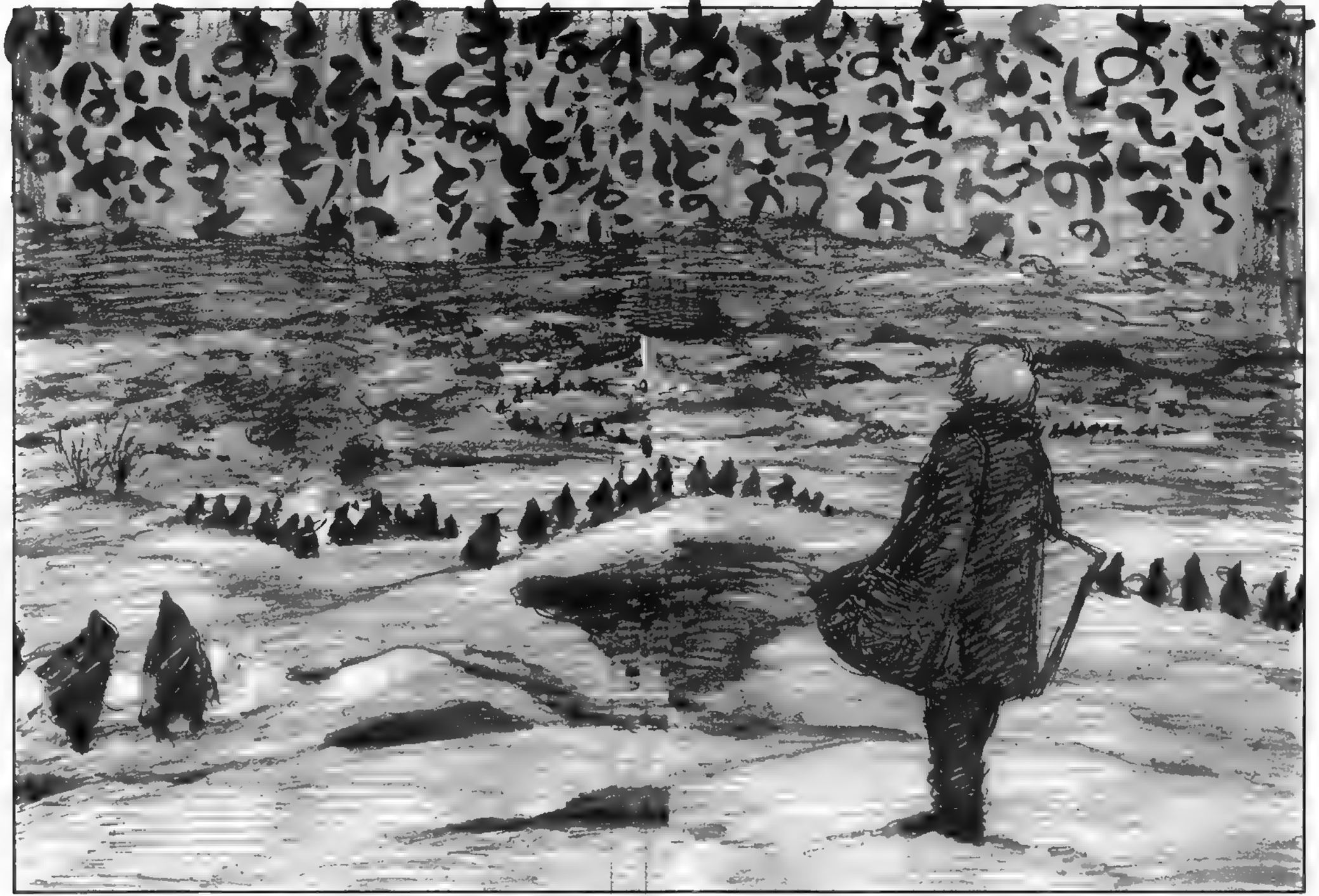


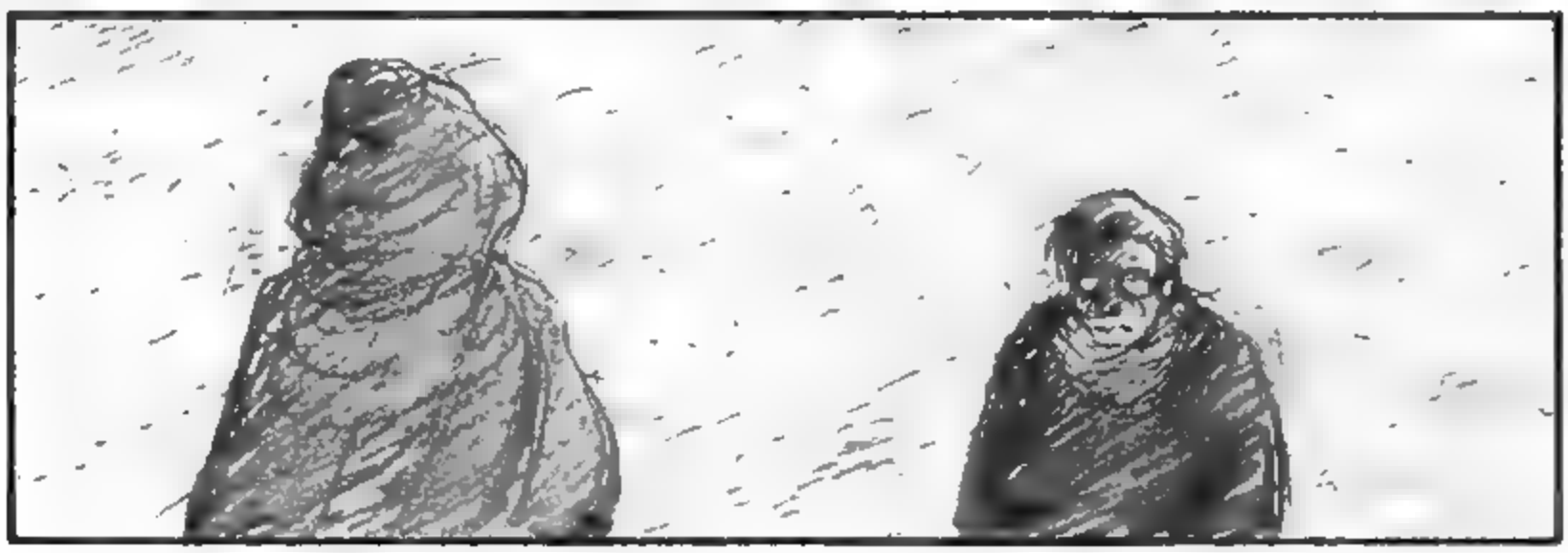
Fantasy World
JUN

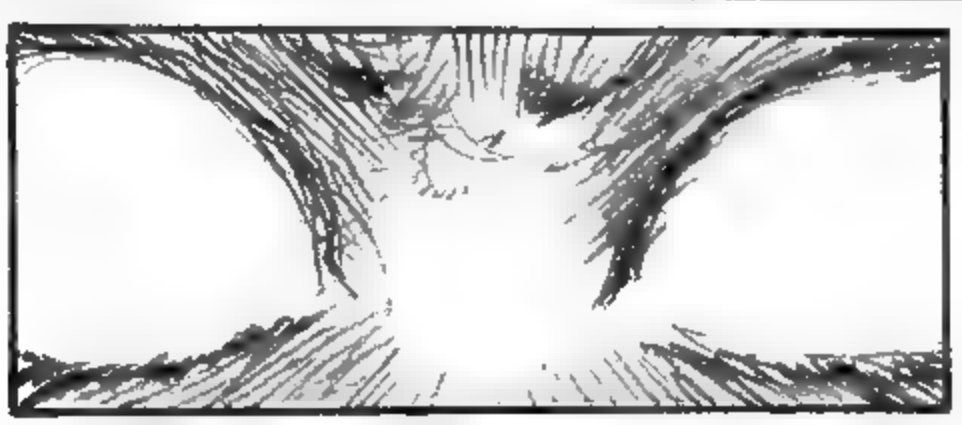


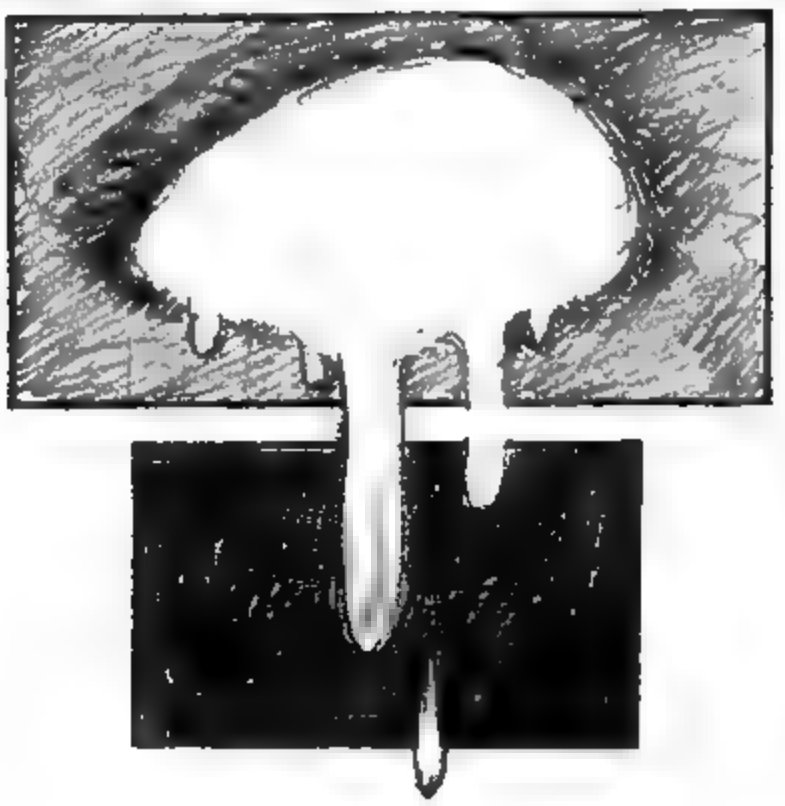


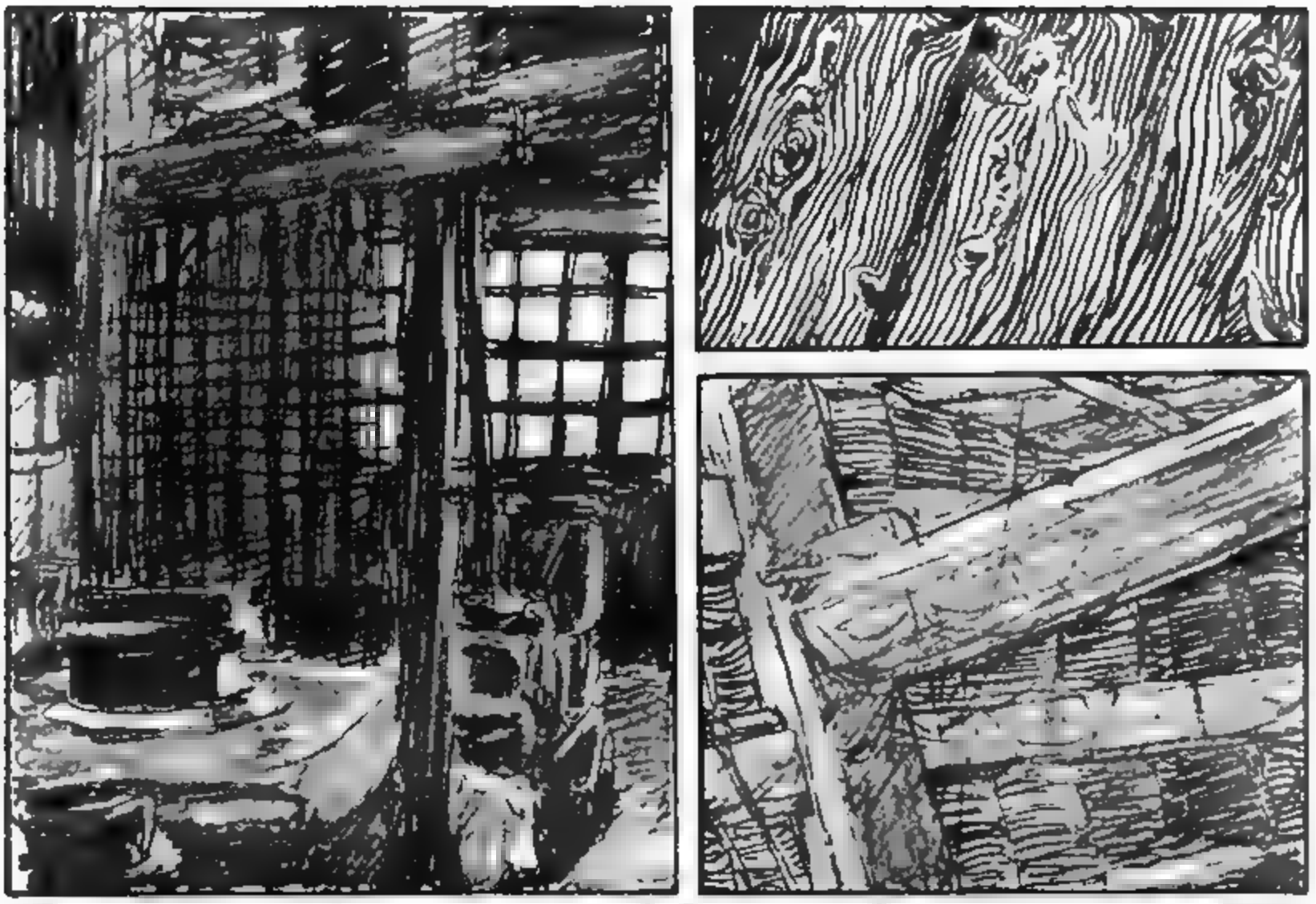
Note: this is a Tonoi uta, a children song to chase away birds. The Tonoi is a procession held at New Year in eastern Japan regions to drive-off the birds for the year, with children singing songs while the villagers walk from house to house. This song is one of the many, too many existing versions. It doesn't help it being written by hand. Some parts are almost unreadable (to me) or I can't make sense of them. Almost all versions ask from where the birds have been chased and usually the reply is "from the Shinano Province" (corresponding to today's Nagano Prefecture). Others say "from Shinano to Sado" (an old Province: today is part of the Niigata Prefecture) or just "to Sado". The birds are chased away with sticks into the brushwood or get drawn out from the bushes. The most hated birds are sparrows, little sparrows, herons and crested ibises. Here we have a sparrow for example. The birds are just chased away but in other occasions they get eaten too. Here, the sparrow flies away freely from west to east. Hoiyara-hoiyara-hai-hoi!







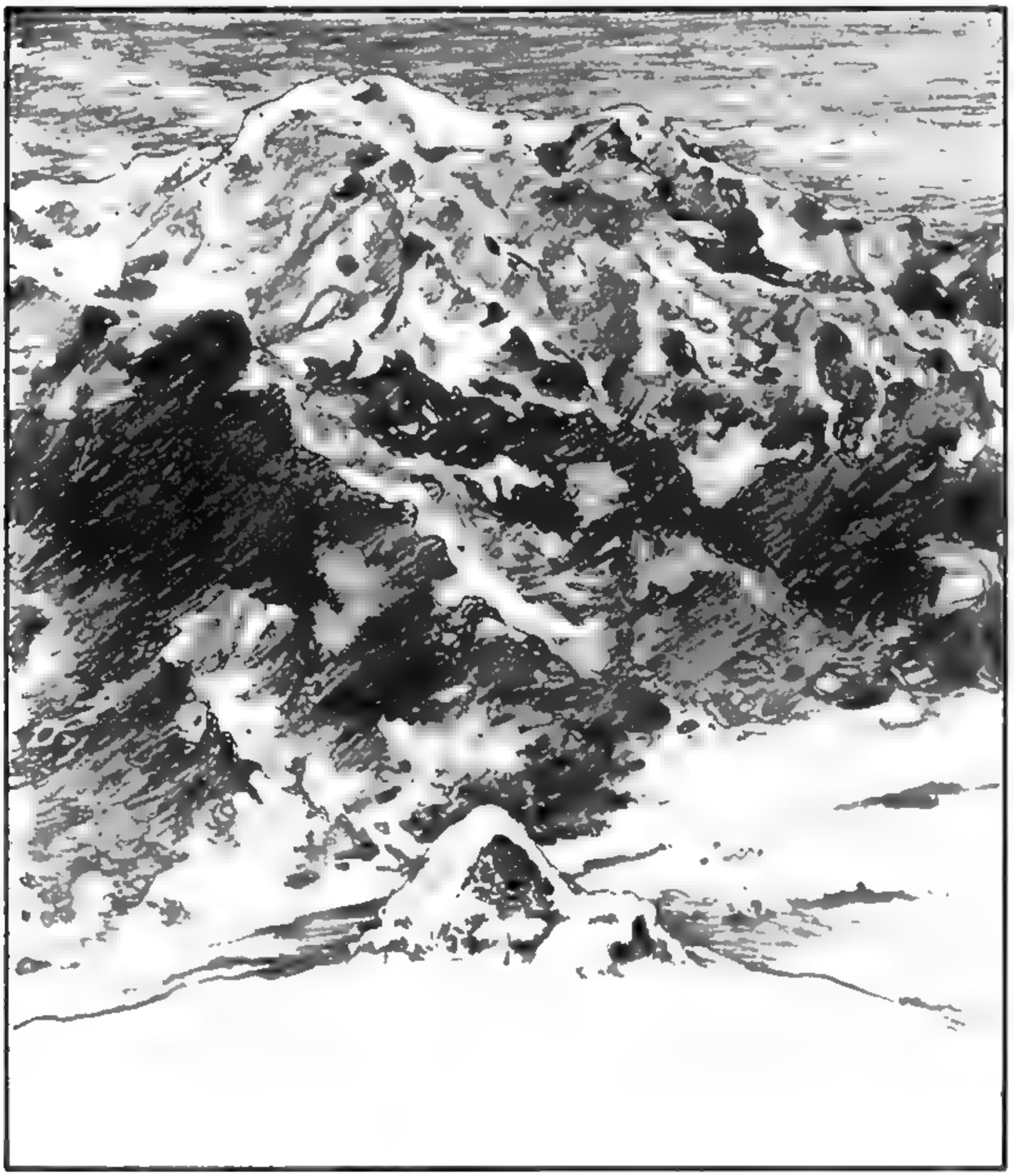




FANTASY WORLD

JUN

THE SNOW WOMAN DIES FOR LOVE



FANTASY WORLD Jun THE SNOW WOMAN DIES FOR LOVE —THE END—

To the readers

"Ishinomori Shotaro Complete Comic Works" contains many works of the past. In those works, there are parts that use words and expressions with the possibility of being identified as inappropriate if seen with the point of view of today's protection of human rights. Mr. Ishinomori Shotaro, while always reading the contemporary customs in his recent works, was a writer who kept challenging expression forms and has never drawn with a discrimination intent. In those works there are things that greatly differ from the current common sense and that depict the circumstances of the times and the customs of that era. This time, we, being old friends of the author who respect the world view of the originals and being already impossible to revise the works, are trying to aim to publish this "Ishinomori Shotaro Complete Comic Works" in the form it had at that time, if at all possible. And even thinking about the discriminatory expressions problem, we think there would be no pertinent treatment about it. Mr. Ishinomori Shotaro, as a representative of the "Association that protects the comics freedom of expression" started on march 1993, was proactively busy tackling the "Discrimination Expressions Problem", because the excessive voluntary restraints that originated from the "Harmful Comics Regulation Movement" not only had the possibility to suppress the true nature of comics but could also influence greatly the comics expression possibilities. Naturally, Mr. Ishinomori Shotaro wasn't a promoter of the discriminatory expressions, like the persons who read through this "complete works" already know. We think that in this work we can feel a solid humanism flowing at its foundations. Also, due to the efforts of our predecessors, at present, compared to the past, it can be said that probably the awareness toward the discrimination problem has progressed considerably. However, it's not that discrimination has completely vanished. With the opportunity of this "complete works" we would like you to understand that in the past various types of discriminations existed, to be aware that the problem is not yet settled and to deepen much more your comprehension toward the problem called "discrimination".

Ishimori Pro/Kadokawa Shoten

石ノ森章太郎萬画大全集

章太郎（しょうたろう）のファンタジーワールド ジュン 2

石森章太郎（いしもりしょうたろう）

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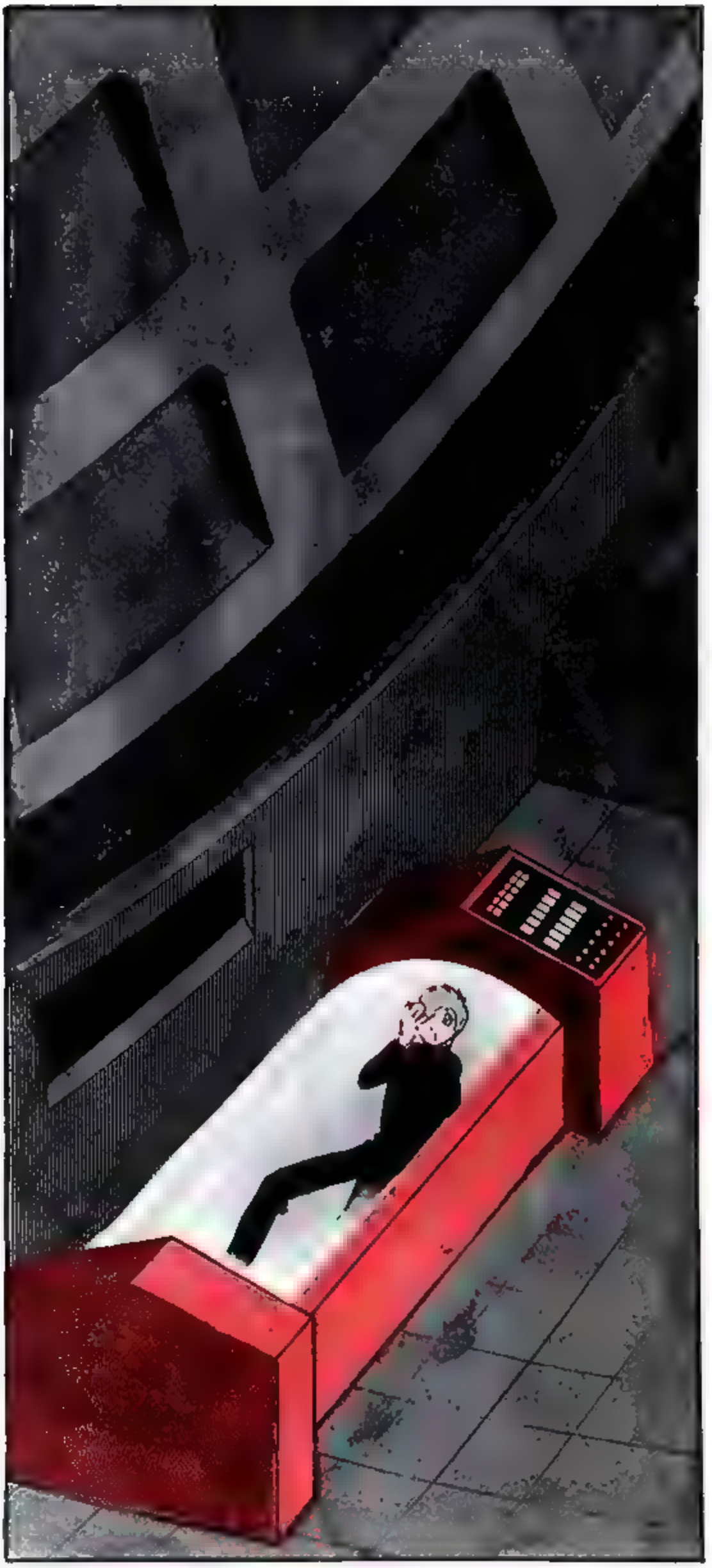
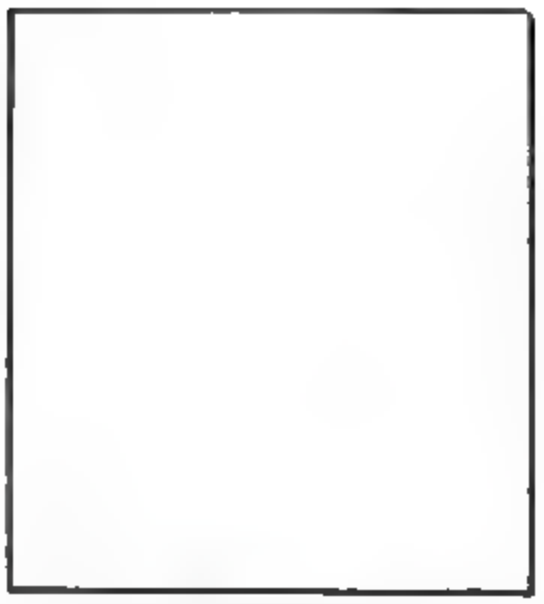
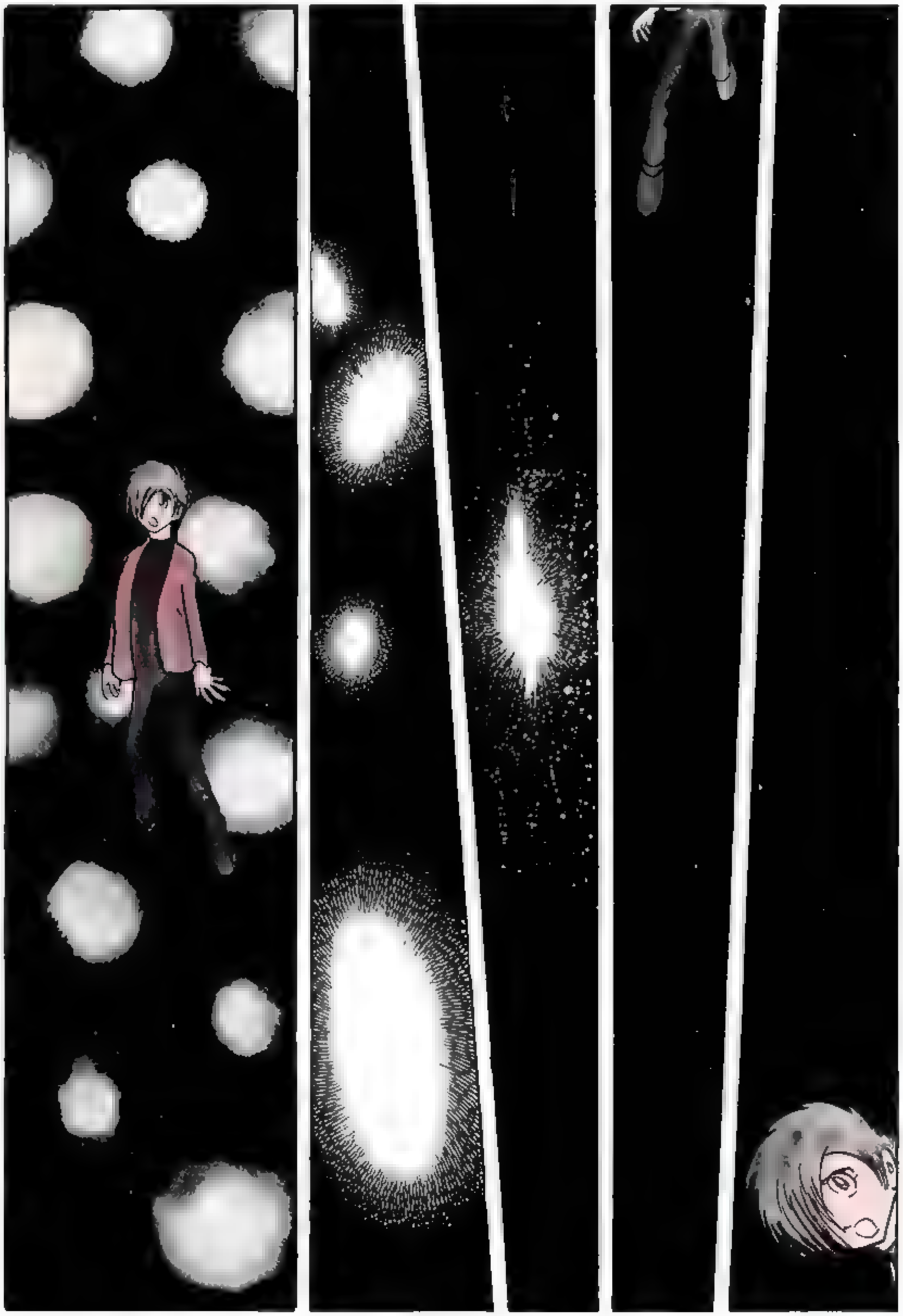
Bonus

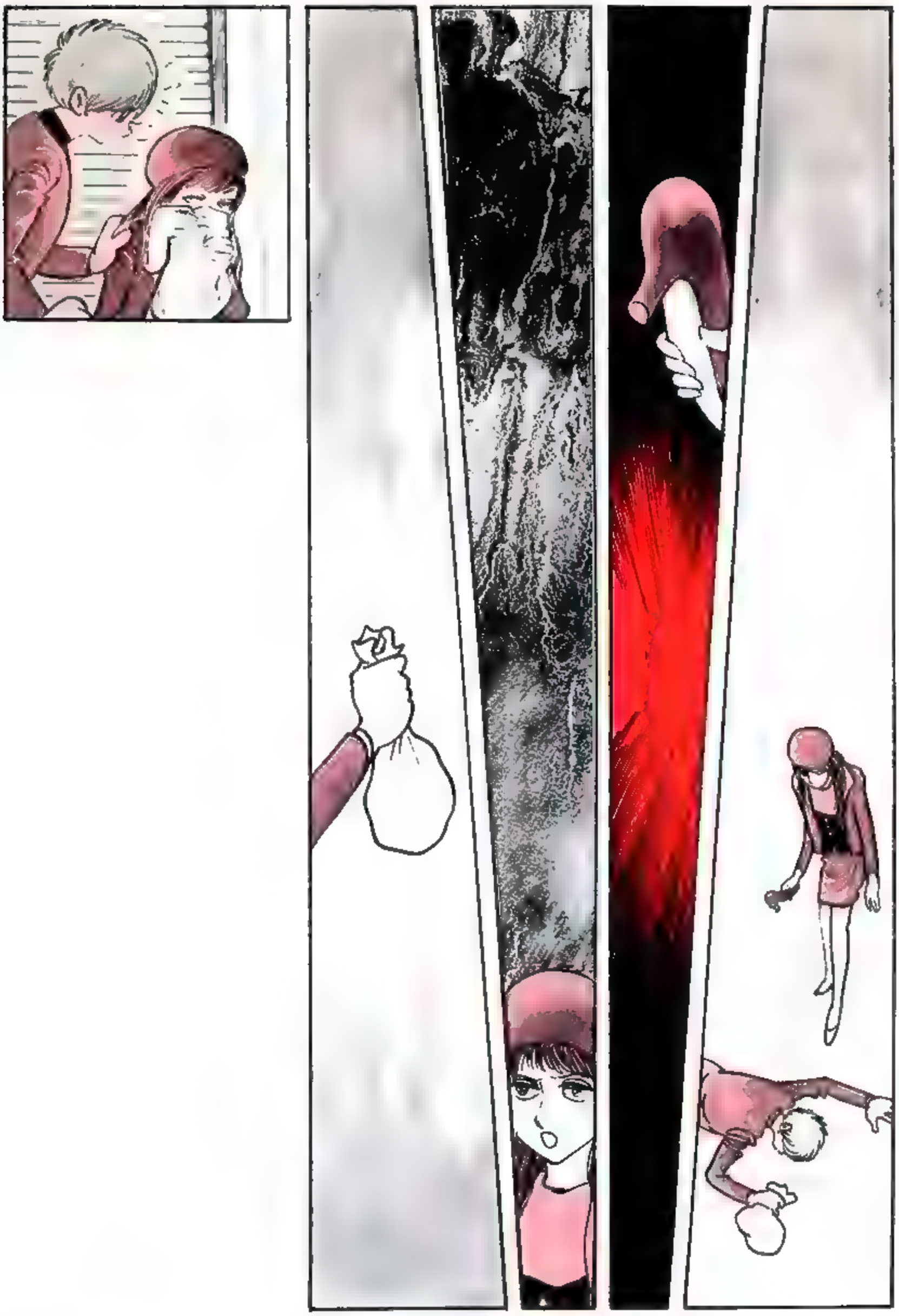
Continuing from vol, these are to be used as replacements intended for people who say that it's sad that "Jun" hasn't got color pages, or that it's strange that there aren't any... (They are only a part...)

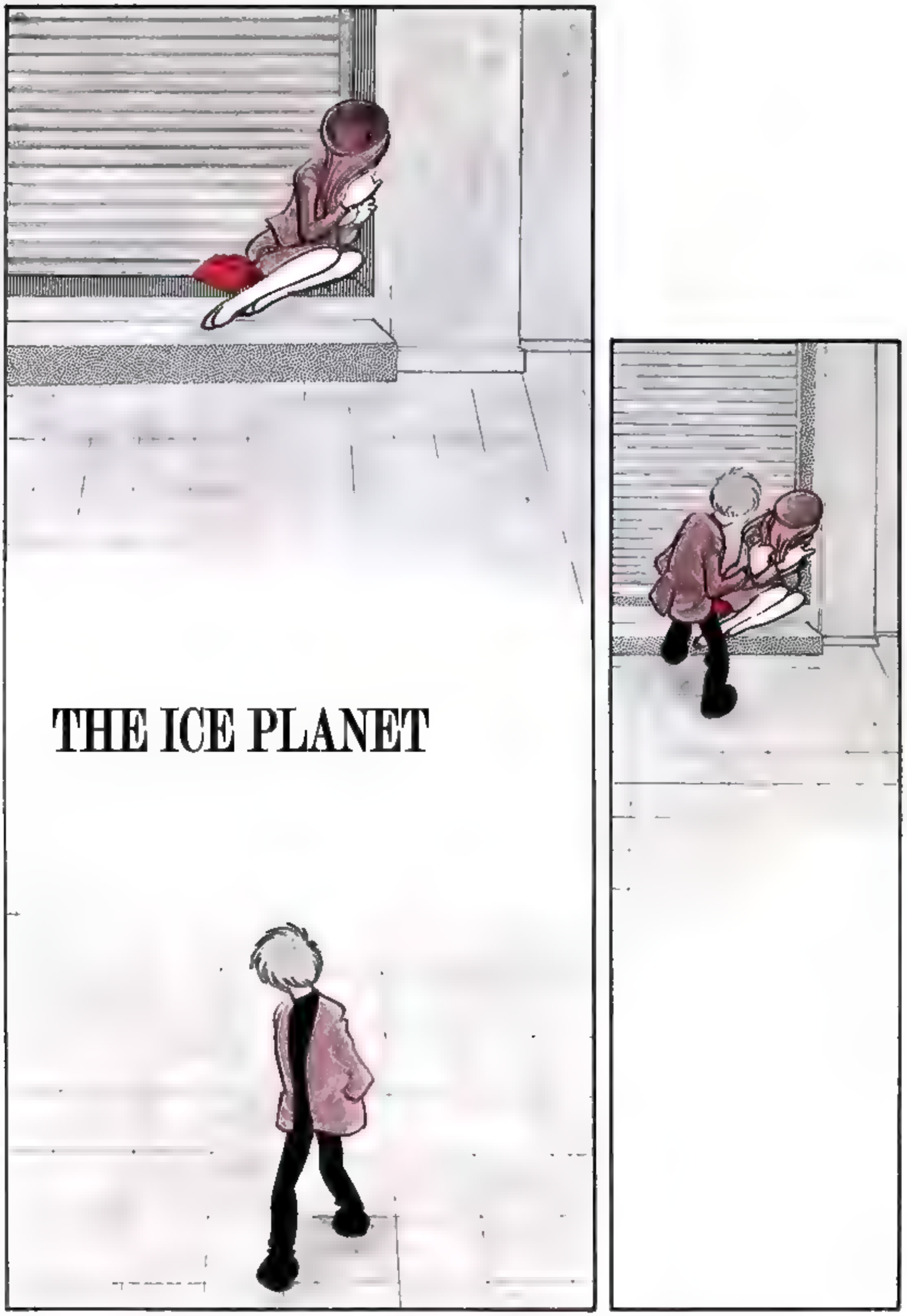
THE
END

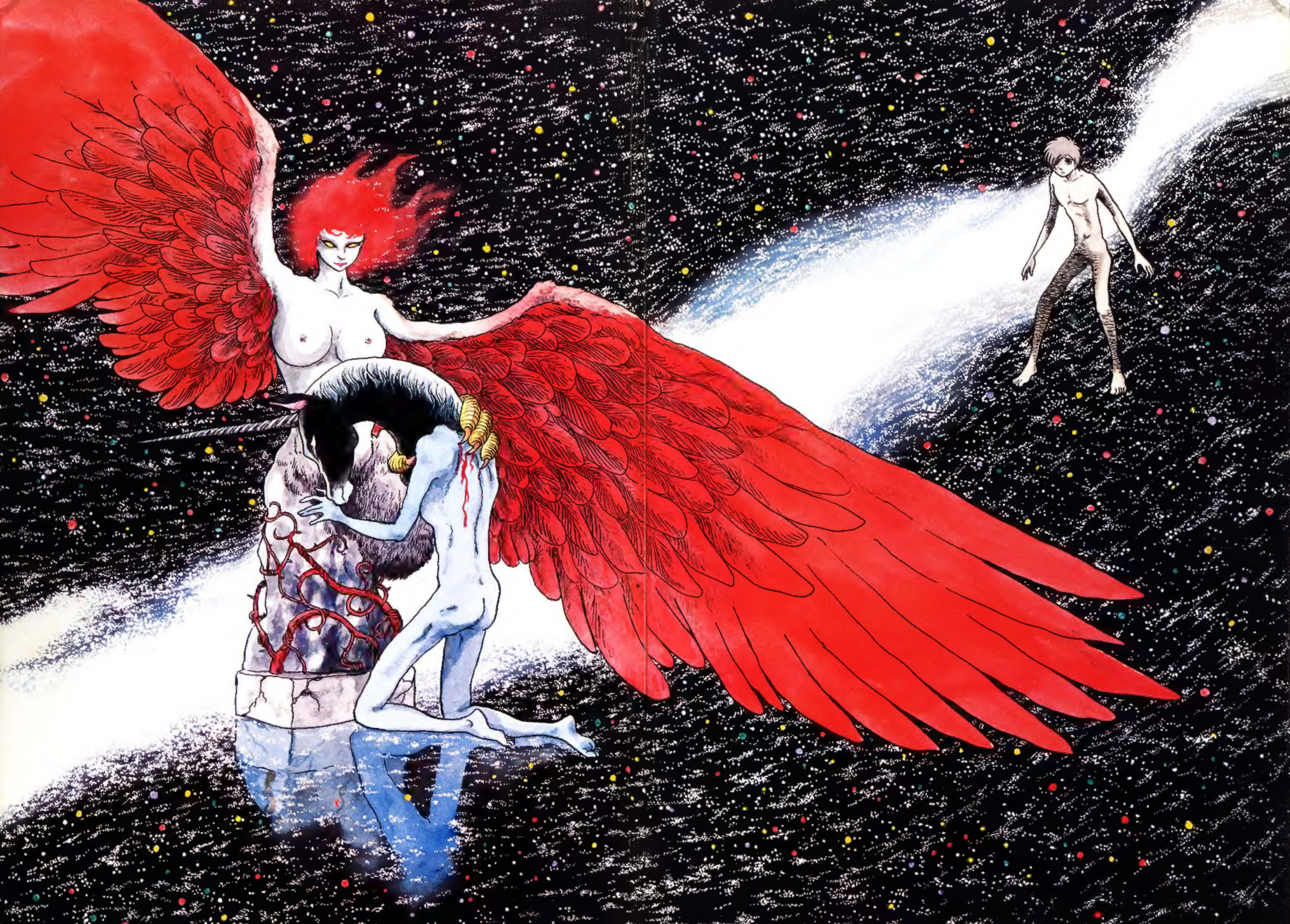









THE ICE PLANET



SHOTARO'S FANTASY WORLD

ジュン

ISHINOMORI
SHOTARO

ISHINOMORI SHOTARO PRESENTS
石ノ森章太郎のファンタジーワールド